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FLORENCE ROBERTS

THE NEW YORK DRAMATIC MIRROR



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NEW YORK ----- MARCH 20, 1909

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week ending March 22.

ACADEMY OF MUSIC—Edward Abbe in Brewster's Millions—212 times, plus 22 week—6 to 16 times.

ALHAMBRA—Vaudville.

ASTOR—William Dodge in The Man from Home—224 week—245 to 255 times.

BELASCO—Blanche Bates in The Fighting Hope—125 times, plus 9th week—57 to 74 times.

BLIJOU—A Gentleman from Mississippi—35th week—100 to 105 times.

BLINNEY—Vaudville.

BROADWAY—A Stubborn Cinderella—8th week—40 to 61 times.

CASINO—James T. Powers in Havana—8th week—39 to 46 times.

CIRCLE—The Queen of the Moulin Rouge—15th week—317 to 324 times.

COLONIAL—Vaudville.

CHITTERTON—Marie Doro in The Richest Girl—3d week—17 to 24 times.

DALY'S—Julia Marlowe in The Goddess of Reason—8th week—51 to 57 times.

EMPIRE—Maud Adams in What Every Woman Knows—10th week—90 to 105 times.

GAETY—The Travelling Salesman—29 times, plus 2nd week—4 to 10 times.

GARRICK—Closed March 12.

GARRICK—William Collier in The Patriot—17th week—185 to 190 times.

GERMAN (Irving Place)—The Open Door—3d week—14 to 17 times; Love Watcher—3 times.

GERMAN (Broad Street)—Konrad Dreher in The Hotel West—4 to 10 times.

GRAND OPERA HOUSE—The American Idea—38 times, plus 8 times.

GRAND STREET—Stock co. in Fast Life in New York—100 times.

HACKNEY—Grace George in A Woman's Way—4th week—26 to 32 times.

HERALD SQUARE—Commencing March 17—Bertha Galland in The Return of Eve—5 times.

HIPPODROME—Sporting Days and Battle in the Skies—25th week.

HUDSON—The Third Degree—7th week—51 to 58 times.

HURTING AND SEAMON'S MUSIC HALL—Lid Lifters—100 times.

KALICH—Yiddish Drama.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudville.

KEITH & PROCTOR'S 125TH STREET—Vaudville.

KNICKERBOCKER—Elie Janis in The Fair Co-Ed—7th week—47 to 53 times.

LIBERTY—Mrs. Leslie Carter in Kansas—8th week—58 to 65 times; Zaza—1 time.

LONDON—Sam Dever's Show.

LYCEUM—Eleanor Robson in The Dawn of a To-Morrow—9th week—58 to 65 times.

LYRIC—The Blue Mouse—16th week—125 to 122 times.

MAJESTIC—Three Twins—214 times, plus 9th week—68 to 75 times.

MANHATTAN OPERA HOUSE—Grand Opera—19th week.

MAXINE ELLIOTT'S—Charles Cherry in The Bachelor—1st week—1 to 8 times.

METROPOLIS—Williams and Walker in Bandanna—140—105 times, plus 9 times.

METROPOLITAN OPERA HOUSE—Grand Opera—19th week.

MINER'S BOWERY—Fay Foster Burlesques.

MINER'S EIGHTH AVENUE—The Strolling Players.

MURRAY HILL—Bon Ton Burlesques.

NEW AMSTERDAM—Robert Mantell in Macbeth—8 times; Hamlet—1 time; Richelieu—1 time; Merchant of Venice—2 times; Othello—1 time.

NEW YORK—Anna Held in Miss Innocence—22d week—121 to 128 times.

OLYMPIC—Fred Irwin's Show.

SAVORY—Wilson Lackey in The Battle—13th week—200 times.

STUVESEN—Florence Starr in The Easiest Way—5th week—44 to 51 times.

VICTORIA—Vaudville.

WALLACK'S—Mary Shaw in Votes for Women—1st week—1 to 8 times.

WEEDEN'S—The Girl from Rector's—7th week—61 to 68 times.

WEST END—The Warren of Virginia—215 times, plus 8 times.

YORKVILLE—Mildred Holland in David Copperfield—9 times.

NO PERFECT SYSTEM.

There is no system related to public amusement catering that is free from objection.

American theatregoers—and particularly those in this metropolis—complain from time to time of alleged inequalities and inequities that pertain to the present system of seat distribution.

Yet there is a contest in London over the practically unrestricted mode of distributing seats that has been in vogue there from time immemorial, and if a case now pending in the courts shall be decided against the theatres, the American plan of reserving and numbering seats in a theatre must perforce be adopted.

The question involved in the pending case is one as to whether theatres in London have the right to maintain or cause what is called "a public nuisance" by obstructing the sidewalks with long "queues" of persons waiting for the doors to open in order to purchase seats.

Of course, some seats for various London theatres are sold by agencies, called "libraries"; but the greater number of places are to be secured only by attendance upon the box-offices in circumstances that have led to the raising of the question noted. Sometimes these lines of intending purchasers of tickets in London are in place for several hours, blocking traffic and interfering with the business of tradesmen. It is remembered that during Irving's last London appearance it was not unusual for the line to form as long as forty-eight hours before a performance, the waiters fortifying themselves with various comforts and the where-withal to stave off hunger.

English theatregoers, however, and particularly those of the class for whom it has been necessary thus to wait in line for accommodations, have in the past contended against the efforts of managers to do away with the waiting line by reserving seats in their theatres. The public has insisted upon the "first come, first served" idea, preferring to wait for hours rather than see the "equality" system modified or abolished. The legal decision in this matter will determine whether the ancient right to stand in line shall give way to reservations.

THE DRAMATIC INSTINCT.

The pageants which in England in recent years have reproduced ancient ceremonies and customs are already bearing fruit, according to account.

These events appear, in fact, to have caused a noteworthy dramatic awakening in rural England. It is said that in many towns village folk, and even rustics, have undertaken the production of morality plays, while in some instances even Shakespeare's plays have been attempted.

This is the more interesting when considered in the light of facts as to the drama generally in London and the English provinces. For at least two years now the English drama has languished, the output of worthy new plays having fallen below all expectation, and the supply of modern drama being so meager that managers and actors have been forced to resort to pieces from old repertoires thought to have been permanently discarded.

The awakening in English rural communities may probably be directly traced to the pageantry, yet in some measure it may also be due to the poverty of worthy modern effort in the theatre. At any rate, it all emphasizes the truth of the contention that the dramatic instinct inheres in all peoples, and that in one way or another it must find expression.

COLUMBIA "VARSITY SHOW."

The annual "varsity show" of Columbia University was given at the Waldorf-Astoria last week. The play was a musical comedy. In New York, with the following cast: Herr Bierlester, H. H. Webber, '10; Mrs. Bertram, H. V. B. Darlington, '10; Kitty Bertram, R. S. Adler, '10; Tosie, E. E. Horton, Jr., '11; Billy Brainerd, R. M. Richert, '11; Sylvia Todd, A. T. Hoppe, '10; Herbert de Koven, Lehar Strauss, S. P. Weiner, '12; Prince Karl, H. V. Story, '10; Alonso K. Tod, D. R. Fox, '12; Chief Reporter, E. J. Mordant, '11; Oswald, J. T. Blaser, '10; Henry Hawkins, A. C. Haight, '10; Hiram Perkins, A. N. Joers, '11; Harold Pembroke, W. E. Kelley, '10; Messenger Boy, T. Kent, '10; First Minstrel, S. D. Stephens, '11; Heinrich, J. P. Rome, '09; Princess Elena, M. J. Bulwinkel, '11.

MRS. ANDREWS' TWO NEW PLAYS.

Gertrude Nelson Andrews has contracts with Klaw and Erlanger for two new productions for next season. One of her plays, Through a Window, will be seen in New York late in April. It will be a production without a star. The second play, to be delivered during July, will be used as a medium for Theodore Roberts and Guy Standing. Negotiations for these productions were conducted by Milton Nobles, who is Mrs. Andrews' personal representative.

MR. KENNEDY'S PLAY FOR STOCKHOLM.

Charles Rann Kennedy's play, The Servant in the House, has been translated into Swedish by Hilda Englund, the Swedish actress, and will be produced in Stockholm in April by Albert Ranft.

BENEFIT FOR CLARA MORRIS.

A benefit for Clara Morris will be given at the Maxine Elliott Theatre on April 16, under the auspices of the Twelfth Night Club, Mrs. Edwin Arden, president.

THE MATINEE GIRL.

SHE FINDS INSPIRATION IN PLAYERS OFF THE STAGE AS WELL AS AT WORK.

Human Elements Disclosed in a New Book of Theatrical Atmosphere—A View of the Stage From Within—A Modest Stage Hand After an Autograph—Back from Arcady.

LOUISE CLOSSER HALE has written in brilliant fashion a love story which she has named "The Actress." If she had given it the title, "An Actress in Love," the name would have been more illuminating. The book does not exalt the profession of the players. Neither does it lower it. It fulfills its aim of humanizing it.

"The Actress" is so strong a plea for the domestic life that I had expected to find it dedicated "To my husband." "My husband" is Walter Hale, who plays the villain in The Wolf, and who collaborated with his wife by illustrating with clever pencil her magazine stories of their jaunts in Europe. But for some reason which she has not confided to her readers the author leaves the book undedicated.

Those who know their stage well will enjoy the book because of its photographic reality. Those who do not know it may become well acquainted with it through "The Actress." Draped upon the background of the story are realistic incidents and philosophical brilliants. Some of the brilliants are these:

"I wouldn't for the world shake the public's belief in the idea that a piece which is an established success has anything but continual rehearsal. They serve too excellently for an excuse for avoiding the things one doesn't want to do."

"The things that take an actress' time are the going to bed and the getting up."

"The happiest men and women I know are those who fly to their little flats and tell me the next night how good was the cold beef of yesterday's dinner."

"One's first contract seems to be a document of tremendous importance; but after all it is the form that every member of the company must sign, and as time goes on it loses in our esteem. As we climb a little higher up the ladder clauses are written in for us which add to our importance and please our vanity. Then comes a period—before we arrive at starship, when a special contract is made out with red seals and lawyers all over the place—a delightful period of no contract at all; we shake hands with the management when we go in and when we go out, and every one is on his honor to behave himself and play fair."

"She invariably crawled through the hours sitting in a rocking chair in her hotel room, rocking, staring up unblinkingly at the sun, or reading the letter list in a dramatic paper."

"These were the things we did not meddle with, for the stage is the greatest school of discipline in the world."

"No experience is wasted in our lives, for we can put it in the part we play. It does not matter whether we are there to make the audience laugh or cry—it is the breadth we gain with the knowledge of the emotion that we need both in comedy and tragedy."

"I rebelled against the order of my life when my soul was so perturbed. I understood, at last, the satisfaction of the young woman in a company I was once with when she wired the theatre that she was ill, and in place of the performance attended a gay dinner. I once knew an actress who tore up her new hat because her photographs were failures. She ever afterward maintained that it had been a great relief, this destroying of her headgear. Well, I would not go to a gay dinner, but I would not play that night."

"Speeches were made—fearful ones, for actors don't manage their own lines as well as other people's."

"In England when actors feel ill, not are ill, they 'lay off,' and the understudies are rehearsed every week with clocklike regularity."

"I was smiling dimly through my snuffles; it was so like a member of my dear fraternity to claim a room for the sake of his position and then share it with one of the least of them."

"We were all very happy and close together that night, using great diplomacy, 'firstly,' in assuring Mr. Benny that his understudy got through all right—which he was glad to hear; yet delicately indicating that the new man couldn't come up to the original—which he was also glad to hear, and 'secondly,' nodding in a congratulatory way to the sweating understudy and saying, 'Splendid!' or 'Perfectly easy, aren't you?' or, 'Don't seem at all nervous.' All of which did nobody any harm and did him a great deal of good."

"As a matter of fact, we say very little of his work. It is a branch of stage etiquette to stand in the front entrance and watch a terror-stricken understudy; only the prompter is there with the book, and while we are on in the scene we are so busy trying not to forget our own lines, when we hear the cues coming to us in a strange voice, that we do not particularly notice his performance."

"Sometimes we feel a little bitter when the papers are read next day and find one person, whom the genius actor does not value highly, reaping a harvest of good notices. Very often what is a good performance to a critic is not to a player. The actor knows by what tricks the man is winning applause, also knows whether or not the part is well placed in the piece, and if it is the author or the interpreter—the lines or the reading of them, that is the question—who deserves the credit. But the critic is rare who does not judge by what he sees and hears, and he is right from his viewpoint, for he is like the justice who decides his case according to the matter brought into the court-room, and not from what may lurk behind the evidence."

That which most deeply impressed me in the sumptuous production of King Lear, made last week in this city with Robert Mantell as star, was the revelatory character of the acting of Marie Booth Russell. Miss Russell is always beautiful, always pleasing, always intelligent, but last week she was not Marie Booth Russell. She had slipped out of the skin and the soul of that beautiful modern and had become the pleading, raging, heart

THE USHER



The farmer goes to the theatre whenever it is possible for him to do so, and he is by no means averse to indulgence in amusements of other kinds.

Where there are few theatres, however, the former finds other entertainment, and his tendencies for affairs that lighten the burdens of life are worthy of study.

A bill, delayed in the mails or otherwise, of the Fourth Annual Farmers' Ball comes to THE MIRROR. There may be other farmers' balls, but that this particular affair deserves the definite article in description may not be questioned.

This bill announced a ball to be held at Aberdeen, S. D., on Lincoln's Birthday, and no doubt the event came off with all the circumstance that figured in its advertising, of which this is a part:

The event of this or any other country. Every city has its big event. The Twin Cities have the Minnesota State Fair; Fargo, the North Dakota State Fair; Huron, the South Dakota State Fair; Mitchell, the great Corn Palace, and Aberdeen, the great Farmers' Ball, which has no equal on earth. See how the Farmers' Ball has grown in popularity and size in a short time: First ball, Feb. 16, 1906, attendance estimated, 1,200; second ball, Feb. 16, 1907, attendance estimated, 1,400; third ball, Feb. 14, 1908, attendance estimated, 1,800; fourth ball, Feb. 12, 1909, expected, 2,500 or more. There is enough floor space to accommodate 130 sets and ample room for 1,000 couples in the round dances. The capacity of the great Auditorium has been increased. Large double doors have been cut through into the Opera House to the parquet, where one can rest and visit. Cason's Orchestra has been engaged for this great event, and it will be assisted by ten of the best musicians from different sections of the Northwest. This will mean the best music ever obtained to play for a ball in this country. No waits. No between acts. One continuous round of pleasure from start to finish. Twenty-three of the best and most experienced farmer floor managers from different parts of the country will have charge of this mammoth, spectacular production, and they will see that each and every one present will have a good time.

With its theatrical atmosphere, it is safe to say that no farmer wrote the bill, which gives the following reasons why the event has been a success:

First. Because it is not a money-making scheme, but a social gathering for the Northwest and managed by farmers.

Second. There is no committee out soliciting funds.

Third. There is no committee out selling tickets to those who do not enjoy dancing or who do not care to dance.

Fourth. It is only for those who come of their own free will to have a good time and help others to enjoy themselves.

Fifth. It will get farmers from different sections of the country better acquainted with each other, that they may pull together for the good of the country.

Sixth. Because everybody intends to have a good time and see this great swarm of people dance.

Seventh. Because everybody forgets what society they belong to when attending this great event.

Eighth. Because no private invitation is extended to anybody and because everybody can attend and enjoy the dancing.

Ninth. Because there is no special programme. Tell your wants to the floor managers and they will do the rest.

Tenth. Because it is the most orderly and best conducted ball that has ever taken place in America.

Eleventh. Because special rates are given on all railroads in South Dakota—two cents per mile for parties of ten or more to the great Farmers' Ball.

The names of twenty-three farmers are given as floor managers, and the roster of the band is also set forth with the instruments. The prices were \$1 for each couple; "gentleman without a lady, \$1; lady without a gentleman, \$1;" and this advice was added: "Better pair up, save money, and come at half price. Daughters, wives or sweethearts of farmers outside of Aberdeen admitted free."

Thus if any one has a notion that the lives of farmers in South Dakota are stagnant, this should go far to dispel it.

The Reverend "Billy" Sunday, who was horsewhipped the other day in a New England city, recently attacked the theatre again, this time in Spokane, where Jessie Shirley quite effectively answered him.

Miss Shirley (in private life Mrs. Harry W. Smith), is the daughter of a clergyman, and heads her own stock company at Spokane. After declaring that he can reach his class of hearers more directly by the use of smut and slang, Mrs. Smith says "there is something irresistibly funny in being called a 'mut' and a 'lobster,' and when you hear a so-called Christian shriek, 'This whole town can go to hell,' you have listened to the acme of eloquence." Mrs. Smith continues:

If you feel that you must attack the theatre to hold your job, look up a few historical facts regarding the subject and don't become the laughing stock of all well informed people. You state that not only the church but the press condemns the theatre. What do you mean by "the press"? Do you mean *The Christian Advocate* and *The War Cry* or that mighty power, the American newspaper, in whose columns will daily be found a review of the current plays, with usually intelligent criticisms of the same? Or do you refer to the enormous list of monthly magazines that almost without exception have an interesting dramatic department as one of the leading features? Nor does the Church in general condemn the stage. Not only the Protestant sects are liberal patrons of the theatre, and there is to-day in America a strong organization known as the Actors' Church Alliance, designed and organized by a few broadminded clergymen with the object of bringing the Church and stage in still closer touch.

Mrs. Smith's answer to Sunday is too long

for reproduction here, but she goes into her subject deeply, and routs her antagonist at every point.

But really, the game is not worth the powder and shot.

"Carados," of the London *Referee*, interviewed Charles Frohman on the recent arrival of that manager on the other side, and elicited these bits of news, spiced with a delightful optimism:

I found the season in America most prosperous indeed, and the outlook for the future there is fine and sound. I venture to say that this London season will find more Americans coming over than have ever come over for a great many years; in fact, London had better prepare for an enormous crowd of my fellow-citizens.

While I was in America I secured some more theatres. For instance, the Boston Theatre, which is like your Drury Lane. This makes my fifth theatre in the city of Boston, for I had already the Hollis Street Theatre, the Tremont, the Colonial and the Park. I am also having a theatre built for me in Chicago.

Am I seeking any more English stars for America?—I am, Sir. I am making propositions for at least three of your big English stars to come to America next season.

The *Referee* is always good at looking ahead and at predicting events long before they arrive. Here is a chance for the *Referee* to predict that in London and other parts of England next Autumn I shall have the biggest theatrical layout that I or any manager on earth has ever had. It will interest your citizens to know that I shall engage the finest array of English actors and actresses ever heard of in one combination.

Good news! Yes; all that I have told you is, I think, good news! I have had big success—I shall have more and bigger! Sir! I am an optimist! I say down with all pessimism! Let us work and hope. Forward to the front.

I have only one piece of bad news for you, and that is that I intend to stay with you Londoners another six months.

Isn't this all refreshing?

HENRY JAMES DISENGAGED.

St. Andrew's Convalescent Hospital is richer by \$3,000 and Henry James' fourteen-year-old comedy has made its debut. At a benefit matinee last Thursday at the Hudson Dorothy Donnelly and a group of equally good players presented the heretofore unacted *Disengaged* to an audience composed of friends of the hospital and of the actors.

Mr. James' comedy was published fourteen years ago. In a preface to the book he stated that it was intended for the stage but had never reached there. The reason was evident Thursday. The comedy—farce would be a better term—is a vague, purposeless little thing, with bright dialogue, written in excellent style and possessed of just three situations. The second act is enjoyable. One laughs at some of the speeches and feels that more laughs are hidden in the irritatingly confusing subtleties of other parts of the dialogue. One feels it a duty to try to discover these laughs, and even a good-naturedly wrinkled brow is death to farce. The acting was not at fault—it is Mr. James and Mr. James' supererudition.

The comedy may be obtained at the public libraries, so the story need not be given in detail. In brief outline: A son-in-law-hunting mamma forces her apparently stupid daughter upon a perfect man. The perfect man's friends, a Government official and an undescribed youth, tease him into proposing marriage. He does it, reluctantly. A much loved widow falls in love with the perfect man and convinces him of the desirability of proposing to her also. The Government official is provided with an opportunity to propose to the apparently stupid daughter, which proposal completely destroys the mutual jealousy of a baronet and his pretty wife, gratifies the apparently stupid daughter, satisfies her mamma, and clarifies matters concerning the much loved widow and the perfect man.

The cast was good, without exception, and Frits Williams did well with the staging. Dorothy Donnelly played Mrs. Jasper, the widow; Louise Closser Hale, Mrs. Wigmore, the mamma; Remee Woodson, Blandine Wigmore, the daughter; Seine Johnson, Lady Amy Brisket, the pretty wife; Alma Poey, the parlor maid; J. R. Crawford, Sir Montagu Brisket, the baronet; Alfred Hitchcock, Percy Trafford, the Government official; Frank Gilmore, Captain Prime, the perfect man; Lumsden Hare, Charles Overbury, the undescribed youth.

FLEMISH OPERA PRODUCED.

At the Manhattan Opera House on Wednesday, March 10, Manager Hammerstein presented for the first time in this country *Princess d'Asborge*. A large and fashionable audience witnessed the production of this Flemish opera, and many Metropolitan patrons were attracted to the opening as well as a number of prominent opera singers, who saw the production from the boxes. Madame Labia as Rita gave a most careful and satisfactory impersonation of the character and was most effective in her singing of the role. Three of the cast, it is understood, appeared in this opera in Belgium, but the rest were new in their roles. M. Crabbe and M. Dufrane were particularly satisfactory as Marcus and Rabo. The production is made with careful attention to the local color, stage business, scenery and costumes, depicting Brussels and its life in an effective and painstaking manner. The popular festival culminating in the carnival pageant at the finale of the second act was enthusiastically received. Careful attention and deep interest was shown by the audience throughout the evening, but the carnival scene caused enthusiasm that brought a repetition of the duet and the final chorus. The music by Jan Block is not satisfactory from the standpoint of impressing one with a distinct Flemish type of score. In this respect one naturally looks for distinction and originality of theme and motive, and this seems to be lacking. The libretto by Nestor de Tieire is in every particular satisfactory.

BILLS INTRODUCED AT ALBANY.

Two bills relating to immoral plays and posters were introduced into the Assembly at Albany last week, both by C. F. Murphy. One provides that:

Any person who as owner, manager, director or agent or in any other capacity prepares, advertises, gives, presents or participates in any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment, which would tend to the corruption of the morals of youth or others, and every person aiding or abetting such act, and every owner or lessee or manager of any garden, building, room, place or structure, or any other place or lets the same or permits the same to be used for the purposes of any such drama, play, exhibition, show or entertainment, or who attempts to use the same for any such purpose, if it be so used, shall be guilty of a misdemeanor.

This act shall take effect Sept. 1, 1909.

The other provides that:

Any person who shall expose, place, display, post up, exhibit or paint, print or make or cause to be exposed, placed, displayed, posted, exhibited or painted, printed or made in or on any building, structure, wall or fence, or on the street, or in or upon any mobile place, any placard, poster, bill or picture, or shall knowingly permit the same to be displayed on property belonging to or controlled by him, which placard, poster, bill or picture shall tend to demoralize the morals of youth or others or which shall be lewd, indecent, immoral, indecent, vulgar, suggestive of immorality, or calculated to shock the sense of decency or propriety, shall be guilty of a misdemeanor.

This act shall take effect Sept. 1, 1909.

A PSYCHOLOGICAL PLAY.

The Conflict, a psychological play by Maurice V. Samuel, will be produced in Philadelph, N. J., on March 22 under the direction of Paul H. Liebler. It will come to the Garden Theatre the following week.

REVIEWS OF NEW PLAYS.

SHAKESPEARE AND HENRY JAMES SUPPLY THE WEEK'S NOVELTIES.

Mantell as King John—An interesting Production of the Tragedy—Mimi Aguglia in *Zaza*—Plays at Other Theatres.

To be reviewed next week:

THE BACHELOR Maxine Elliott's

VERSE FOR WOMEN Wallack's

THE RETURN OF EVE Herald Square

New Amsterdam—King John.

Tragedy in seven acts, by William Shakespeare. Revived March 8. (William A. Brady, manager.)

King John Robert Mantell

Prince Henry Robert Mantell

Archbishop of Canterbury Lorraine Frost

The Earl of Gloucester George Tupper

The Earl of Warwick Charles Keene

The Earl of Northumberland William Bowen

The Earl of Bedford Teft Johnson

Hubert de Burgh Ethelbert Hale

Robert Faulconbridge Edward Lewers

Philip Fritz Leiber

James Gurney Otto Brower

Peter of Pembroke Walter Campbell

Philip James Stilwell

Lyndgate F. Dallas Cairns

Cardinal Pandulph Guy Lindsey

Chatillon L. Rogers Lytton

A Knight Olaf Skavlan

A Citizen of Angiers Oscar Pfefferle

First Attendant Frederick Baldwin

Second Attendant Edwin Lear

Queen Elinor Lillian Kingsbury

Constance Marie Booth Russell

Countess Edith Campbell

King of Spain Josephine McCullum

Lady Faulconbridge Ernestine St. John

King John stands among the least interesting of Shakespeare's historical tragedies. To present it takes courage on the part of both manager and actor. The central character is uncertainly drawn, is without the appeal of either strong virtue or strong villainy; the action of the play must be advanced in masses, in episodes embellished with pageantry and with noise. Except for the scenes between Hubert and Young Arthur and the death scene of the King there is little tenderness in it.

Yet as Mr. Mantell acts and as Mr. Brady has staged the play, there are both instruction and enjoyment to be found in witnessing the production. Mr. Mantell's sincerity, his dignity and his surety of reading make up for whatever genius he may lack. He is not great, in the role of King John, but he compels attention. He makes the character he portrays a certainty; the King, from the start, is weak at heart, crafty, impulsive, brave, obstinate so long as no danger threatens, cowardly and vacillating when his craftiness is discovered. By the weak board, the white, sodden face, the uncertain gait Mr. Mantell indicates in the opening act the deeds which are later to be discovered. As the play progresses the wicked side of the monarch is permitted gradually to overtop the good. From the moment when Phillip of France breaks the long hand-clasp that follows the curse of the Cardinal, King John is made to lose his put-on dignity and to become the superstitions weakling that finally succumbs to the monk's poison. The scene with Hubert, when the King requests Arthur's death, is played for its full value of horror. The later scene with Hubert, too, will be remembered for its forceful representation. In the death scene Mr. Mantell rises to his best. He, and few other actors, have ever played such a scene so well. Mr. Mantell's work is worthy of the money and that indicates good supporting company.

A few of his supporting company are good. Fritz Leiber plays the bastard Phillip with much freedom and with an air of genuine good-natured courage. Ethelbert Hale as Hubert puts the right tenderness into the part—though a little too much of stage pathos into the last part of his scene with Arthur. James Brophy deserves praise for his playing of King Phillip, but his enunciation could be clearer. Marie Booth Russell takes good advantage of her only opportunity in the role of Constance. Lillian Kingsbury as the old Queen Elinor is good. The role of Arthur is well played by Lella Frost; unusually well, for in the difficult scene with Hubert she acts with considerable power and for the time succeeds in making the young Duke's terrors seem real. Lorraine Frost as Prince Henry lends some distinction to the very small role by her clear, well modulated voice. Guy Lindsey reads Cardinal Pandulph's speeches forcefully. The role of Lyndgate is reduced to very little and is not particularly well played by F. Dallas Cairns. Edward Lewers rather overdoes the effeminity of Phillip Faulconbridge. George Stilwell plays the parts of Pembroke, Essex and Salisbury well taken. The other speaking parts are for the most part in weak hands.

The version used by Mr. Mantell divides the tragedy into seven acts, and gives three scenes to Act III and two scenes to Act VII. All these acts are well set; though the fault of overstatement is noticeable in the second scene of Act III and in Act VI. The "mobs" are trained up to the reputation Mr. Brady has gained for training stage crowds. The costumes permit of no adverse criticism.

Mr. Mantell's repertoire this week will be as follows: Monday night, Wednesday afternoon and Saturday night: Macbeth; Tuesday night, Hamlet; Wednesday night, Bulwer Lytton's *Eicheli*; Thursday, The Merchant of Venice; Friday, Othello, and Saturday afternoon, The Merchant of Venice. The list for the week beginning Monday, March 22, is: Monday, Louis XI; Tuesday, Richelieu; Wednesday afternoon, Romeo and Juliet; Wednesday night, King Lear; Thursday, Macbeth; Friday, The Merchant of Venice; Saturday afternoon, Hamlet; Saturday night, Richelieu.

Criterion—Zaza.

Special matinees of *Zaza* were given at the Criterion Theatre on Monday, Tuesday, Thursday and Friday of last week by Mimi Aguglia and her company of Sicilians. The performance of the star in the first act was one of the remarkable features of the presentations. Using the same free methods that attracted attention in other plays, she made the early scenes, especially the seduction of Dufrane, almost disagreeable in her frank realism. Her *Zaza* was frisky and common, and her attraction of the reluctant lover was based on primal passions. One incident, when she used a torn newspaper to supply certain natural costal deficiencies, illustrates the character of her work. In the later acts, particularly in the scene following Dufrane's departure and in the scene with Dufrane's child, she showed unexpected repression that proved more dramatically effective than her abandonment in the early part of the play. The acting of the rest of the company was generally good. Signora Anselmi as Zaza's aunt, Toto Majorano as Dufrane, Signor Bonfigli as the impresario, and Desdemona Baledrieri as the child were particularly praiseworthy.

Academy of Music—Brewster's Millions.

Brewster's Millions, with Edward Abeles and almost the entire original cast, opened for a limited engagement at the Academy of Music on March 8. The comedy, with its big yacht scene, started off with all signs of a popularity equal to that which it had during its Broadway run.

THE ACTORS' SOCIETY.

PREPARATIONS FOR VOTES FOR WOMEN HAVE KEPT EVERYONE BUSY.

Members Generous with Their Services—Mary Shaw and Oscar Eagle Collaborate in Directing Rehearsals—Several New Productions Keep Engagement Department Busy—Many Prominent Names in List of New Members—Happenings Here and There.

For those interested in the production of Votes for Women at Wallack's Theatre this week, and every one about the society is interested and enthusiastic from President Wise down to the janitor, the past fortnight has been a busy one. Rehearsals have been going on briskly at Wallack's under the direction of Mary Shaw and Oscar Eagle, the latter coming over daily from Philadelphia, where he has been playing with David Warfield's company.

Miss Shaw has worked hardest of all, and the success of the production will be due in no small measure to her indefatigable and painstaking efforts. Mr. Wise's appeal for society members to volunteer their services for the big scenes of the play requiring a large number of people, has met with hearty response, and those scenes will have the advantage of being interpreted by trained actors and actresses.

Herbert Forster has been engaged by Harrison Grey Fiske for The Gay Life.

Owing to Charles Stanley's illness last week, Charles Lane stepped into his role in A Woman's Way, in support of Grace George at the Hackett Theatre.

Verner Armstrong has gone into the vaudeville field in support of George B. Hall and Mae Cossell in Supper with Salomey.

Nance O'Neill has engaged John McKee for her support when she makes her reappearance in vaudeville shortly.

Robert T. Haines is now on tour as leading man with Olga Nethersole in The Writing on the Wall. The play will be seen in New York later in the season.

Bernice Parker is filling a special engagement as Martha in Mildred Holland's production of David Copperfield at the Yorkville Theatre this week.

W. J. Constantine has joined Frederic Thompson's company playing Brewster's Millions.

R. H. Ogden has been engaged by Henry B. Harris for The Traveling Salesman company.

Lillian Kingsbury is playing Queen Elinor in Robert Mantell's production of King John at the Amsterdam Theatre.

W. G. Warren has closed a vaudeville tour with Julia Kingsley in A Supper for Two, and has been engaged for the Woodward Stock company in Kansas City.

Romaine Fielding is the stage director for Paul Lishier's production of The Conflict, which is to have its local premiere at the Garden Theatre March 29.

Agnes Earle is playing a successful vaudeville engagement as Mrs. Appleton in a one-act play called The Wrong Mrs. Appleton, supporting Frank Malte.

George E. Lask has been appointed stage director of the Woodward Stock company in Kansas City, and his long experience and talent in that field make him a valuable addition to the organization.

W. D. Stone is back in town after having played twenty-two weeks in vaudeville in support of Julia Kingsley.

Arthur Row recently gave a Shakespearean recital before the pupils of the Dennett School at Millbrook, N. Y.

W. J. Ferguson and Harry Hawk are the only two surviving members of the company playing Our American Cousin at Ford's Theatre, Washington, on the evening of April 14, 1865, when President Lincoln was shot while witnessing the performance.

Among the prominent members of the profession who have enrolled their names with the society recently are Amelia Summerville, who looks far too pretty and blonde to be the mother of a boy as big and handsome as Russell Summerville; Earl Ritchie, Richard Gordon, Irma Manning, Clare Weidon, Bonnie Maude Madison, Edward Hemmer, Nina Carleton, and John Winthrop Noble.

The week has been an active one in the engagement department. Among the managers who have transacted business with the society are Charles Frohman, Harrison Grey Fiske, Henry B. Harris, William A. Brady, Frederic Thompson, John Cort, E. D. Price, Harrison Armstrong, Charles Fiske, George Romano, Nance O'Neill, and Edward C. White.

RESOLUTIONS OF RESPECT.

The Dorothea Dix Hall Association at its January meeting passed the following vote: "That Debon Blake and Joseph R. Fuller be appointed a committee of two to draw up resolutions on the death of the director, Lennel Hitchcock, the same to be spread on the records of the association and sent to the family of Mr. Hitchcock." The following was presented and adopted by the association:

Whereas, Death has taken from us Lennel Hitchcock, a director and one of the workers of the association.

Resolved, That the directors desire to record and to express to the family of their late associate their grief at his loss. Mr. Hitchcock gave the association his valuable counsel and assistance at a critical time in its organization, and those who were associated with him then and more recently will never forget his tact, his courtesy, his energy and courage, his unfailing good humor, and above all his genuine kindness of heart.

He was a man who bore with fortitude the ills of mishaps of life and has left behind him a vacant niche which nobody else can fill.

(Signed) DEBON BLAKE.

JOSEPH R. FULLER.

MARIE DRESSLER FAILS IN LONDON.

Marie Dressler closed her season at the Aldwych Theatre, London, last Thursday night, and dismissed her company. The venture proved a failure. Miss Dressler opened there about two weeks ago in an old Weber and Fields burlesque, with a British company. She had taken a seven years' lease of the theatre, a house that has heretofore held nothing much but failures, and intended giving a series of burlesques after the fashion of Weber and Fields. Personally she was liked, but the audiences and the actors were not in sympathy and the attendance was ruinously small. Miss Dressler put all of her money, about \$40,000, into the production. To pay her company one week's salary she mortgaged most of her personal belongings. Her company, according to news dispatches, has nothing but sympathy for Miss Dressler.

HERBERT OBTAINS INJUNCTION.

Victor Herbert, the composer, obtained from Supreme Court Justice Seabury last Friday an injunction restraining Joseph Weber, Otis Harlan, Edgar Smith, and Morris Levy from producing a comic opera, The Dream City, or from producing it in any form without the music written by Mr. Herbert, as it is alleged, the defendants propose to do. The injunction will remain in force pending the trial of an injunction to settle the matter.

MORT H. SINGER TO STAY.

Mort H. Singer denies the report that he is to leave the La Salle and Princess theatres in Chicago or to withdraw from the road companies that are contemplated for next season. Mr. Singer says his operations will be larger than ever.

THE DRAMATISTS COMBINE.

Men and Women Affiliate for the General Good of Their Calling.

At a meeting of the American Dramatists Club and the Society of Dramatic Authors, held at the Hotel Astor last Wednesday night, it was voted to combine the two organizations under the name The Society of American Dramatists and Composers. The Dramatists Club numbered one hundred and ten men and the Society of Dramatic Authors forty women. Augustus Thomas was elected president. The details for the further organization of the new society will be looked after by a committee consisting of Charles Klein, Edwin Milton Royle, Joseph R. Grinnan, George Broadhurst, Eugene Presbury, Martha Morton, Rachel Crothers, Grace Livingston Furness, Rita Johnson Young, and Cora Maynard. The composers will be represented by Victor Herbert and Emanuel Klein. The society is to be incorporated.

THE ACTORS' FUND BUREAU.

Apropos of the activity now attendant upon the formation of Summer stock companies throughout the country, described at length in THE MIRROR article, "A Stock Company Boom," Feb. 27, Thomas McGrath, of the Actors' Fund, has issued the following statement:

To the stock company managers and those who intend establishing a stock company for the Summer, the Actors' Fund Registration Bureau books are now open. We have many of the best stock actors and actresses now on our books, and others are joining every day. We charge no commission to registered members of the Fund. Our business is done entirely by correspondence, a dignified way of handling the affairs of the artist, mechanic, manager, agent, etc. In fact, all those who gain a livelihood in the theatre, the cinema, and in independent activity in the world and abroad in its various forms, and the president and Board of Trustees would esteem it a personal favor if you would patronize the bureau when making up your companies, both for the Summer and Winter season, and trust you may give this your thoughtful consideration. All communications should be addressed to the bureau.

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NEWS FROM CHICAGO.

NUMEROUS CHANGES IN LOCAL THEATRES

MARK SPRING'S APPROACH.

Sathers in Repertoire—James K. Hatchett—Great Actors' Fund Benefit—Rock at the Columbus—At the Vaudeville House.

(Special to The Mirror.)

CHICAGO, March 18.—There are numerous changes at the theatres this week. Sathers opening to-night in Hamlet at the Garrick, with Richelieu and Dandridge later in the week; Ada Lewis in a new play, The Head of the House, at the Grand Opera House to-night; Mrs. Wiggs of the Cabbage Patch, at McVicker's; and The Heiress to the Hoorah, at the Great Northern.

James K. Hatchett in his repertoire of romantic plays, and John Gandy's Hamlet held the attention of the public, and the critics pretty clearly last week with his frequent changes of bill. Among the discoveries recorded was that he is good in comedy (see Prisoner of Zenda). His revival of Don Caesar's Return was especially successful, and John Gandy's Hamlet, like The Walls of Jericho, showed him at his full best as a modern actor. Beatrice Beckley was queenly as Flavia, and Nina Morris admirable in appearance and acting in the part of Antoinette in Zenda. Miss Morris again showed decided talent as the Gypsy in Don Caesar. Fred Sullivan did the Black Bishop in Zenda exceptionally well, and Fred Street with capital to-night. John W. Dugan was seen at Sathers. The reviews have been among the most interesting and keen of the season.

The Blue Mouse, The Easiest Way, The Paradise of Mahomet, Mile. Courtois in a new comic opera, De Wolfe Hopper in a new operetta, Romeo Gunning in Marcelle, by Messrs. Pixley and Lunders, Maxine Elliott, James T. Powers, and Julia Marlowe are announced by Manager Herbert Duece of the Garrick, among his bookings for the rest of the season.

The Actors' Fund Benefit, matinee, at the Auditorium was the financially the biggest performance of the season. The receipts were \$2,000. A year ago they were nearly \$7,000. Daniel Frohman, in general charge of the arrangements. The chief of the acts was the balcony scene from Romeo and Juliet, by Kyle Bell and Viola Allen, which was fully as fine as expected. The tabloid Hamlet, with Henry Woodruff as Hamlet, was hardly as successful, due chiefly to shortcomings of the burlesque. Nora Bayes and Jack Norworth, George Arliss' farce, My Aunt's Advice, William Farnum, and other portions of the bill were most entertaining.

McIntire and Hulme, concluding the bill at the Majestic last week, introduced a vaudeville innovation by playing three sketches in the course of the week: Georgia Minstrels, Monday and Tuesday; Man from Montana, Wednesday and Thursday, and On Guard, the rest of the week. They drew as big houses and were as successful as ever. The rest of the bill contained such hits as Stalley and Birbeck's transformation, Eugene and Willie Howard, Alfred Kelly in The Tale of Turkey and The Fantastic Phantoms. Superior music was furnished by the Italian Trio. The Collier's play act of vaudeville and the dancing girls was exceptionally clever, and Abe Lavigne and Marquis and Lynn were good.

Shore Atros, given a good stock production at the College, was fully as strong an attraction as expected. It was carefully staged in all its homely and melodramatic details. Mr. McHugh was "at home" in the character of Nat Berry, and made it his hit of the season. Albert Morrison's Warren was sufficiently well played, and Thais Magrane's Helen was exceptionally fine, sweet and sympathetic. The two opposing brothers, dominant in this play, Smith and Warren, were as excellent in this way as the Genial Nat of Mr. McHugh. The shipwreck and light-house scene astonished the Collagers.

Lillian Mortimer has met with such success in her first vaudeville venture, the little melodramas which she has played at the Olympic, Majestic, and Haymarket, that it has been booked solidly for the rest of the season. As the headliner at the Haymarket, she attracted the large number of West Siders, who used to see her in the future to the working production and bring out little thrillers for vaudeville.

The new stock season at the Columbus Theatre, which began last week with Brown of Harvard, followed by The Christian this week, is announced as the last chance Chicago has had to see \$2 productions at 10, 20, and 30 cents. Brown of Harvard was creditably done—a surprisingly excellent production at the price. Joseph Sullivan, formerly leading man of the Bush Temple, where he succeeded Emmett Corrigan, was a vigorous Brown, with plenty of emphasis on his gaiety and good simulation of the college spirit. His athletic proportions made him look much more like a race winner than Henry Woodruff. Jessie-Louise Rogers gave a characteristic eager and spirited performance of Evelyn Kenyon, and Helen Davenport was excellent as Mrs. Kenyon. Walter McCullough was good as Claxton Madden, and Helene Carroll as Marian Thorne. Charles B. Hawkins, who used to be the comedian and character man of the Dearborn Stock, did Cartwright well, and J. Irving Southard played Kenyon with convincing good judgment and sincerity. Sam Morris directed the production.

Ashton Stevens has succeeded Miss Wayne as dramatic editor of the "Journal."

O. L. Hall, of the "Journal," announced in his column of news last week that a new full size theatre was to be built at once on the intersection of Madison and Western avenues. Rumor has attacked this corner with a theatre project several times. This time the report seems to have foundation.

The Chadwick Trio, in a "rube" farce comedy act, made a sudden shift from the Majestic to the American Music Hall last week. The Majestic at the time of the change had been sold by coincidence they were in a position to accept time at the American for the rest of the week. The bill there happened to be short an act and the Chadwicks were engaged at once, filling out the week. The sketch went well and the dancing was a decided hit.

The Whitney Opera House is dark this week while preparations go on for the opening of Richard Carle's The Boy and the Girl there next Saturday night.

Cameo Kirby, by Booth Tarkington and Harry Leon Wilson, with Dustin Farnum, will be produced at the Standard next week. May Buckley and Nora Shelley will be in the company.

Miss Metherell will come to the Illinois on March 22, for two weeks, making her first appearance in Chicago in two seasons.

Mina Gale, with a recitation; Georgia Drew, Mendum as Ophelia, and Annabelle Whitford as the Queen in the Tabloid Hamlet, distinguished themselves at the Actors' Fund Benefit. Eugene O'Brien, as Laertes, also was conspicuously good. William B. and Horatio Arthur's Dances of Polynesia, Lionel Richards' Queen of Denmark and Francis McLean's King were all well played in the travesty spirit of the syncretized tragedy. Mrs. George Arliss' show in the Arliss farce, Felix and Caire and Ezra Kendall added a great deal to the general enjoyment of the benefit.

Manager R. J. Sullivan of the Studebaker has written a sketch he calls The Pastry Cook.

Felix Fanta, a young Chicago comedian, who has been in Whitney productions for a year or more, will have one of the leading parts in The Boy and the Girl, which will be produced Saturday at the Whitney. James J. Callahan will tell baseball and cricket stories in the production and Eddie Garver, Leo Kollmar, Toke Lee, George E. Mack, Bertie Barbato, Harriet Standon, Jeanie Towler, Ilion Borsers and Georgia Harvey are in the cast.

Irene August, a Chicago society girl, has joined the Tannhauser stock at the Bush Temple, making her debut in The Sporting Duchess this week.

Ann Bronaugh has been advanced to leading woman of the Klum players at the Bijou, succeeding Lorna Elliott.

Two performances of Richard Lovelace will be given at the Garrick Theatre by Mr. Sathers and company March 22 and 23.

A player called The Perfect Woman is to be tried out at a local vaudeville theatre, with Blanche Ellis, a young Englishwoman residing here, as the woman.

School Days fared well at the Great Northern last week. The young company, headed by Janet Priest and Herman Timberg, contains a great deal of vocal and dramatic talent. Miss Priest, who is the smallest of American comedienne is pretty, nearly, graceful and clever. She is very thorough in her work. The Master Gabriel, who corresponds to her among the men of the stage, Mr. Timberg's acrobatic activities were appreciated with much applause. Agnes Lynn's dancing was exceptionally good, and Lily Dean Hart did the teacher nicely.

The New Magdalen, based on Wilkie Collins' novel, and the forerunner of Zira, proved a good bill at the People's last week, with exceptional opportunities for Rodney Ranona, the young leading man, who commenced the thorough work he has done all season.

The bills this week: Garter, Sathers in repertoire; Studebaker, The White Sister, with Viola Allen; Villa, Villa, Polly of the Circus; Chicago Opera House; Villa, Villa; Grand Opera House; Ada Lewis in The Head of the House; Mr. Wiggs; Andie; Auditorium. The Pillars of 1898; Colonial Little Nemo; Powers, The Thief; La Salle, The Golden Girl; Great Northern, The Heiress to the Hoorah; Bush Temple. The Sporting Duchess; People's, Shore Acres; Marlowe, A New Magdalen; College, Secret Service; Princess, The Prince of To-Night; Whitney, dark; Columbus, The Christian; Alhambra, In the Nick of Time; Bijou, The Montana Limited; Academy, Through Death Valley; Critic, The Candy Kid.

Sally Mayhew in a conversational comedy song was one of the hits at the American Music Hall last

week. A full house Wednesday night gave her a standing ovation. Mabel McKinley, singing better than ever and with her best selection of songs since her Ascone days, was entirely successful, winning hearty encores with every number. Joseph Sheehan, the tenor, was a strong attraction in a tableau of Martha. He was in excellent voice and was received with unanimous favor. Lamont's impersonation of Romeo and Juliet on the piano and violin also was much applause. Pixie and Cain's continuo in high favor, and Camusso and Flanagan were greeted like long lost friends.

At the Majestic this week: Clara Belle Jerome, Arthur Bernardi, The Futility Winner, Tate's Motoring, Edwin Holt and company, Lew Hawkins, Gaston and Green, Viola Duval, Donald Trio, Charles Marville and others.

American Music Hall: Jack Lorimer, Reynolds' Pan-American Act; George Prinsius, McWatters and Ty, Eddie, John Sheehan and company, Felix and Caire, Rinoldi and others.

Opinion Music Hall: Marshall P. Wilder, Thorpe, Thorne and Carlton, Ray Cox, Staley and Birbeck, Felice Morris, Italian Trio, Leo Salvagno and others.

Haymarket: Clayton White and Marie Stewart, Ed Latell, Millman Trio, Lewis and Green, Lulu Beeson Trio, Cathryne Howe Palmer and others.

Star: Vinnie Daly, Reality Musical Comedy, Arthur Ley, Chorus and Grace, the Morrison, Edith Stanley, Adams and Grace, the Morrison.

The Head of the House, at the Grand Opera House to-night; Mrs. Wiggs of the Cabbage Patch, at McVicker's; and The Heiress to the Hoorah, at the Great Northern.

James K. Hatchett in his repertoire of romantic plays, and the critics pretty clearly last week with his frequent changes of bill. Among the discoveries recorded was that he is good in comedy (see Prisoner of Zenda). His revival of Don Caesar's Return was especially successful, and John Gandy's Hamlet, like The Walls of Jericho, showed him at his full best as a modern actor. Beatrice Beckley was queenly as Flavia, and Nina Morris admirable in appearance and acting in the part of Antoinette in Zenda. Miss Morris again showed decided talent as the Gypsy in Don Caesar. Fred Sullivan did the Black Bishop in Zenda exceptionally well, and Fred Street with capital to-night. John W. Dugan was seen at Sathers. The reviews have been among the most interesting and keen of the season.

Manager C. Jay Smith, of the College, will have six attractions on the road next season, including Over the Hills to the Poorhouse, Sis Perkins, and The Price Paid.

Lily Lens, singing English songs, was a popular stranger on the Majestic last week. She had a pleasant voice and a good selection of songs. Miss Lens is the third of the English singers this season.

Engaged McGillicutty of this city, stage manager of The Man from Home, has secured the Fuller Theatre, Madison, Wis., to manage.

Thais Lawton, leading woman at the Bush for a time this season, will play the lead with Henry Miller in The Great Divide at McVicker's, beginning March 23, for two weeks.

The Girl from Hector's, says Percy Hammond to the "Post," is to be played here at the International beginning on Saturday, April 10.

The early summer production at the Studebaker, says Misses May J. Sullivan is to be a musical comedy. The Candy Shop, with William Rock and others equally well known, in the large company.

OTIS COLBURN.

BOSTON

The Girls of Gottesberg—Peggy MacKee

—The Man of the Hour—Notes.

BOSTON, March 15.—At the Colonial, The Girls of Gottesberg attracted one of the largest audiences of the night, for James Blakeley, the chief comedian, has long been popular here. Alme Angeles, who had not played here for some time, was also a favorite, together with Louise Dresser, Mrs. Naudain, John E. Hart, Eddie, and Mabel Clark and others.

Still another musical attraction had a hearty greeting at the Park in Peggy MacKee. It was well received for its novelty, and Joseph O'Mara very quickly became a favorite. So did Adrienne Arhardt, who had been in America before with The Duchess of Dantastic.

Foremost among the dramatic offerings of the week was The Man of the Hour, which came to the Boston as the last attraction before the grand opera season.

Beverly West, the granddaughter of Charles Barren, for so long leading man with the old stock company at the Boston Museum, is one of the new members of the stock company at the Castle Square. She is winning as great popularity as she had in similar positions at the Boston.

Otto H. Kahn, chairman of the Metropolitan Opera House in New York, has been elected one of the directors of the Back Bay Opera House. This is a step in the line of co-operation between the two opera houses.

The Lenox drama, Pilate's Daughter, has been reviewed as usual for this season, and is being given twice a week in St. Alphonsus Hall.

The Point of Pines, amusement property at Revere, has been sold to Alden A. Mills and Charles F. Lancaster, and will be divided up and sold for a residential section. The hotel and ten acres will be removed for amusement and picnic purposes.

Lois Pular is coming back to America next year and will be in charge of the ballet and lighting novelties at the new Back Bay Opera House.

JAY BENTON.

CINCINNATI

The Melting Pot Arouses Discussion—The Soul Kiss—Theatrical News.

CINCINNATI, March 15.—The Soul Kiss opened at the Grand to-night with Adeline Genée strongly featured. Individual hits were made by Ralph C. Hertz, Barney Bernhard, Leo Harrison, Vera Michelena, and Stella Tracy. Olga Nethersole follows in The Writing on the Wall.

Manon Butterby, which was only moderately successful when presented here at advanced prices two years ago, comes back to the Lyric this week at the regular tariff and will doubtless have a very successful engagement. The title-role was sung last night by Adelaida Norwood, happily remembered here for her long connection with Chester Park opera companies, and she was warmly welcomed.

No play of recent date has received as much thoughtful attention as Israel Zangwill's Melting Pot, presented at the Lyric last week. Walker Whiteside, the Russian who appears to better advantage than ever before in this play.

Thomas E. Shee won much well merited praise for his careful presentation of The Bell, Dr. Jekyll and Mr. Hyde, and The Counsel for the Defense, at the Walnut last week. Harry Thurston, the magician, opened there yesterday to good business.

Madame Sans Gene was acceptably revived by the Forough Stock company at the Olympic yesterday.

The Ben Great Players, assisted by the Russian Symphony Orchestra, appeared at Music Hall Saturday in three performances of Romeo and Juliet and A Midsummer Night's Dream, to fair attendance.

Joe Tinker, distinguished as a ball player, is at the Park this week as the central figure in A Home Run.

The German Stock company, at the Grand, appeared to excellent advantage last evening in Old Heidelberg.

At the New Robinson this week are the Dancing Masters, Tom Powell, De Vere and Beveridge, and the Ardell Brothers. The features of the Auditorium bill are the Jervell company, Seabot Duo, and Samayoa.

Edna Ang proved as big a favorite as ever at the Columbia last week. The present bill includes Julius Tanner, La Petite Mignon, Homer Lind, La Vina and Leonard, Hengler Sisters, Majestic Trio, the Operator, and A Night at the Circus.

The Avenue Girls are presenting excellent burlesque

that, despite its two or three seasons of service, is still far from worn out.

Shore Acres, as welcome as The Old Homestead or Way Down East, is the offering at the Grand, with Archie Boyd in Mr. Horne's old character. East Lynne is home at the Imperial. The Gaiety and Minnie's American Burlesque are the Standard. At the latter house to-night Lee Reichenbach, the Standard's manager, has his annual benefit.

At the American and New Columbia excellent vaudeville bills continue to draw good patronage to those houses.

PHILADELPHIA

David Warfield—Annie Russell—Marie Cahill—A Week of Excellent Attractions.

PHILADELPHIA, March 15.—David Warfield in A Grand Army Man is the attraction at the Lyric, with The Music Master announced for next week. Mr. Warfield's company remains practically unchanged, with Marie Baile, William Elliott, and Oscar Eagle in their old roles.

At the Adelphi The Newlyweds and Their Baby are housed for an extra week, owing to the good demand for seats. Next Monday Mrs. Fiske in Salvation Neil comes to the Adelphi. The advance sale has been heavy.

Clara Fitch's comedy, The Happy Marriage, is the feature at the Broad Street, with a cast including Doris Keane, Edwin Arden, Eric Matthes, Raymond Hatchett, Frank Gheen, Dudley Digges, Grace Goodhall, and May Donahue. Billie Burke in Love Watches follows March 29.

Annie Russell in The Stronger Sex begins her last week at the Chestnut Street Opera House to-night. Max Rogers in Paama in Paama is next week's attraction.

Marie Cahill, with The Boys and Betty, begins a second week's stay at the Garrick to-night. Beginning March 20 J. Hartley Manners' play, The Majesty of Birth, with J. E. Boden, comes to the Garrick for two weeks.

The Yankee Prince is at the Forrest, with Carter De Haven in George Cohan's former role. The elder Cohan and Josephine Cohan and Tom Lewis are still seen in their original roles. Mr. De Haven has proved an excellent substitute for the play's author and star.

Brown of Harvard, with James Young, is at the Park, with The Call of the Wild unfolded for next week. The Grand Opera House has Ma, Hiltz and I to follow next Monday by the Top o' the World, with Bailey and Austin and Kathleen Clifford. The Orpheum Players at the Chestnut Street Theatre are doing the Heart of Maryland. In the Bishop's Carriage is announced for next week. The Girard has Joe Morris in Too Many Wives, to be followed next Monday by Eugene Blair in The Woman in the Case. A Millionaire's Revenge is at the National, with In His Honor the underling. Messenger Boy No. 42 is at Hart's.

The bill at Keith's is headed by Blanche Ring, and includes Harlan Knight and company, Matthews and Ashley, A Night in a Police Station, El Coto, Hugh J. Emmet, John T. Kelly and company, the Golden Makarens, Troupe, Hall Brothers, Cousins Leontine, Ahearn Troupe, Seymour and Nestor, Brothers Tuxedo and the Demasces.

The burlesque attractions include The Yankee Doubts, which the Tuxedos, The Cracker-Jacks of the Gayety, The Fashion Plates at the Bijou and The Serendip at the Casino. The moving picture houses, from the smallest to the most elaborate, appear to be doing a very profitable business.

WASHINGTON

De Angelis in New Musical Comedy—Billie Burke—In Panama—Notes.

WASHINGTON, March 15.—Billie Burke is the attraction that fills the National Theatre to-night, with Love Watches. Next week, John Drew in Jack Straw.

To-morrow night (Tuesday) the new musical play, The Beauty Spot, music by Reginald DeKoven, book by Joseph W. Herbert, with Jefferson De Angelis and Marguerite Clark as the stars, will have its first performance on any stage. The cast will include Viola Gillette, Billie Norton, Jane Newcomb, William Keeney

SAN FRANCISCO.

Girls Arrive—The Rose of the Rancho—The Stock Companies—Vaudeville—Items.

At the Van Ness The Red Mill ended its engagement 7, and Girls appeared 8. The cast of Girls was: H. E. Northrup, Jessie Turner, Caroline Locke, Ethel Terry, Jessie Jackson, Mercedes Edmunds, Charles Brandt, Helyn Ramon, Karl Knapp, Pierre Young, Fred Stanton, and E. A. Locke. Jake Gorloff is expected to return to San Francisco about 18.

At the Alcazar The Rose of the Rancho continued to play 10, 11, 12, 13, during its entire engagement, which ended 7, and The Darling of the Gods will have its first production 8, the play having been thoroughly rehearsed by David Belasco before his departure for New York 2. It is expected that this piece will repeat the record of its predecessor. Miss Vaughn will, of course, be cast for the leading role. Her interpretation has been highly commended by the author. Fred Belasco accompanied his brother to the East, where he will make search for new plays and new players.

The Valencia gave an excellent production of The Fatal Card, and is attracting very good houses. Under the Valencia will be the attraction for 8. Beatrice Nichols has been re-engaged by the Valencia on for the following year, and Thomas MacLarnie has signed up for forty more weeks.

The Princess opened with The Rounders 1 to a full house, and the audience was kept in excellent spirits in its enjoyment of the musical comedy. The cast in every particular is good, and this on, bids fair to do good share of the business here.

The Orpheum has the following bill: Fay and Clark in The Spring of Youth, Bowers, Walter and Crooker, the Three Bubes, Agnes Maher, the American Tommy Atkins, Connolly and Woods, Dick Crooker and co., Lloyd Sill's Illustrated Travel Talk on Hervey, Frank Nelson, and Tschiffely's Unique Circus Troupe, with "Hans," the musical son.

Babes in Toyland opened at the American, matinee, Feb. 26, and has done an excellent business during its stay for one week. Florence Gear in Marrying Mary opened, matinee, 7.

The Wigwam, National, and Pantages' are doing good business.

Josef Liebmann, the Russian pianist, gave his third concert 8-10, and will continue the same on 7 and 14.

Eula Howard gave concert and informed Chopin. She is considered one of the leading interpreters of this great composer.

John Gorloff is expected to return to this city about 8. H. J. PARNETT.

INDIANAPOLIS.

Low Fields—Harry P. Coffin in Comedy—Little Williams—Vaudeville—Items.

Low Fields in The Girl Behind the Counter, at Euclid's 4-6, proved a popular attraction, which drew and pleased large night audiences and a fair matinee. The Girl at the Hotel 15-17. Ben Grotz Players, matinee and night, 18. Otis Skinner in The Honor of the Family 19, 20.

In Lost. Twenty-four Hours, the current offering of the Foremost Stock co. at the Majestic 8-13. Harry Preston Coffin as the plump, theological student had the best role in the comedy, a part he acted in a manner deserving of much praise. George Arliss was successful in making his Dick Swift a sufficiently humorous and real character. Alice Smith Arnold as Stanley was good. Maria Foster gave an excellent impersonation of Goldstein, a pawnbroker. Mattie Choate had a part well suited to her talents, giving a clever performance of Mrs. Dacre. Lucille Spinnay as the wife of Swift and Genevieve Reynolds as Mrs. Churchill were pleasing. The Manxman 15-20.

Lottie Williams and co. in Tennessee Tea, who played an engagement at the Park 4-6, did not arrive in time for the opening matinee, performance, having missed the early train out of Peoria 13. Miss Williams, who was in an Indianapolis girl, gave a capable, realistic performance of the name part, with John E. Platow, Jim Cross, and William Kirby as able assistants. Grasmark, with Stephanie Longfellow as Princess Tatoo, played a successful return engagement 8-10. York and Adams in Playing the Ponies 11-13. The Rays 15-17. James J. Corbett in Playing the Music 18-20.

Homer Lind and co. in The Opera Singer, headlined at the Grand 8-10, were greeted with a host of enthusiastic, well deserved audiences at the close of the sketch. That is to say, artistic and entertaining. Six Americans, Danvers divided second honors with Silvers, accompanied by Artie Nelson. Living Post Card Album, La Petite Mignon, Chambers and Knott in The Operator, La Vina and Leonard, and Majestic Trio rounded out the bill.

Emmire: Miner's Merry Burlesquers 8-13. Washington Society Girls follow 15-20.

The Gayety offered Musical Ten Ecks, Samayoa, Mackin and Wilson, Earl Flynn, May Rose and co., George Polster, and motion pictures.

At the Family Theatre, Freeman's Musical Act, Williamson and Marshall, Juggling Turner, Clark and Padden, and motion pictures.

The anniversary of the birth of Robert Emmett was celebrated at the Majestic Theatre Sunday evening, 7, with a S. R. O. audience. Speechmaking and songs followed by the Irish political drama, Robert Emmett, in five acts, by amateurs, were held under the auspices of the Emmett Club of this city.

The German Stock co. of Cincinnati will give one performance of Millock's opera, The Wiltzmaiden with Eddie Krann and Otto E. Schmidt in the leading roles, at English's 10-12.

A new and original "Flora," dedicated to Lorraine Anderson, leading woman of the Foremost Stock co., has just been mobilized. The words and music are by Claude L. Barker and Roy L. Barth, both of Indianapolis. Mr. Barker composed "The Simple Life," published a short time ago, and dedicated to George Arvine, leading man of the same.

PEARL KIRKWOOD.

NEWARK.

Rose Stahl's Enthusiastic Audiences—Good Vaudeville—Burlesque.

Rose Stahl and her excellent co. paid the Newark Theatre the annual visit 8-13 and gave pleasure to enthusiastic houses. Fanny Ward in The New Lady Rantock 15-20. Paid in Full 22-27. Aborn Grand Opera on April 26.

Low Weir in The Shoemaker, at the Columbia Theatre, delighted large audiences 8-13.

Manager Currie presented very good programme at the Lyric Theatre 8-13, with Ross and Fenton as headliners, who made a pronounced hit. Others on the programme were Investors, who is supposed to be a most likely to be the greatest: the Lloyds, Mitchell and Cain, Hardin and Ah Sid, Mille. Olive, Josh Davis, and Wood and Lawson.

An excellent programme at Proctor's Theatre 8-13. Owing to the nonarrival of Clarice Mayne's baggage, she was compelled to give her act in street costume, but it did not mar her performance in the least, as she made a favorable impression. Others were Patrice and co., McKay and Cantwell, Walter Law and co., who presented the new dramatic playlet of the season: Killamura Jaws, El Cota, Peacock, Doldie and Lee, and Mr. Hyatt.

Manager Munro gave the patrons of the Arcade Theatre a diversified programme 8-13, which included Scottie McIntyre, Martin and Dorie, and Mac Resort.

The Golden Crook co. crowded Waldmann's Opera House 8-13. The co. include Donnelly and Rotali, Jack Reid, Inman, Wakefield and co., Marie Nelson, Jack Reid, and Alvarez.

The Fashion Plates certainly did a fine business at the Empire Theatre 8-13. The best work was done by Michael McDonald, Mercer Hart, Albert Canfield, Robert Stone, H. L. Harrow, and Sam Lewis. On Tuesday night the Pines were the attraction.

The fourth and last of the Burton Holmes' Travelling Shows, delivered by Wright Kramer at Wallace Hall 9 to the usual good house.

Madame Nordica, Frederick Hastings, Emma Showers, and Andre Romant gave their concert 10, 11, at the Krueger Auditorium to large audiences.

GEORGE S. APPLEGATE.

ST. PAUL.

The Round Up—The Thief Draws Well—Melo-drama—Vaudeville.

The Round Up, with its horses, Indians and cowboys, enjoyed very fair patronage at the Metropolitan week of Feb. 28. The Thief followed week of 7 and was the best drawing attraction of the year. Chico Dalton carried the honors, but was ably assisted by Margaret Wycherly as the wife and Arthur Lawrence as the detective. Milda Spong in Man and His Mate 14-17. Ben Hur 18-20.

At the Grand, week of 28, Romeo in Arizona proved to be the great thriller. It was very cleverly acted by a large and well selected co., headed by Eugene Beausier and J. Louis Ungerer. Real Indians, cowboys and Western broncos made things exceedingly lively. The Smart Set, including S. H. Dudley, followed week of 7, presenting The Black Politician, which proved to be a very lively musical comedy, and was greeted by large and appreciative audiences.

Rosenthal Morrison in Faust week 14.

The Orpheum offered week of 7, the Roselli Brothers, Melonie Twiss and Clive Smith, Roselli and Smith, Bertie Fowler, Edward La Vine, Kallinowski Brothers, and William Travato. Week of 7: Sam Edwards' School Boys and Girls, Julia Herne and her players, William Morrow and Verda Schellberg, Five Juggling Womans, Mr. and Mrs. Allison, the Novelty Dancing Four, and the Three Westerns.

The Star offered The Ducklings, week of 7. Edmund Hayes and his Jolly Girls co. week of 7.

HARRY G. WILLIAMS.

MILWAUKEE.

Mrs. Fiske in Salvation Bell and at a Special Humanitair—Other Attractions.

Mrs. Fiske, the incomparable artist, has been in Milwaukee and departed, leaving pleasant memories of an interesting play presented by a thoroughly artistic co. Salvation Bell opened short end of week at the Palace and attracted packed houses of high excellence throughout the engagement. Great interest was taken in this play on account of flattering notices from other cities, and, further, on account of Mrs. Fiske appearing in a role entirely different from any in which she has been seen before. The work of Mrs. Fiske in the part of Nell Stander is remarkable for its artistic and expressive features, and being so utterly opposite to those parts in which the public has been accustomed to seeing her, and the excellent character study is stored away in our memories with others of the same nature. The co. supporting Mrs. Fiske is an exceptionally strong one, and the work of Holbrook Blinn, the leading man, stands out with pronounced strength. Hope Latham, Mary Madison, and Henry Wanman contribute well played parts necessary to a perfect picture. The co. is a large one, of all capable people, and even the small parts were played with nicely and attention to detail. The play has been staged with the careful manner usual to all of Mrs. Fiske's productions. The settings of the first and third acts are remarkable examples of stage craft.

Mrs. Fiske was her way further into the hearts and affections of Milwaukee people by appearing in a charity benefit performance for the Wisconsin Humane Society on Friday afternoon, March 5. This performance was promised by Mrs. Fiske some time ago and arranged by her without any further solicitation, and the audience which witnessed the same completely filled the theatre. Life membership in the Wisconsin Humane Society, embossed upon a leather-bound certificate, was presented to Mrs. Fiske by Mrs. Louis Asper, who was upholding the cause of the city of Milwaukee as follows: "You have won a place in the hearts of the people of Milwaukee, Mrs. Fiske, and in their name I thank you." Mrs. Fiske accepted the membership with a simple response.

She opened the programme by appearing with her co. in the second act of Hedda Gabler. My Aunt's Advice, a one-act farce, followed the Fiske act and was presented by Hamilton Revelle and Mr. and Mrs. George Atkin, who came especially to Milwaukee to appear in the benefit. A special tribute to Mrs. Fiske. Mrs. Louis Asper followed with a vocal selection, and was followed by Gilda Varell and Mabel Stoughton in a short sketch. Hope Latham, of the Fiske co., appeared in a monologue, and the bill was brought to a conclusion by the presentation of a one-act play by the German Stock co. Those appearing with Mrs. Fiske in the performance of Hedda Gabler were Edward Brewster, Mabel Stoughton, George Atkin, Holbrook Blinn, and Gilda Varell. After the performance Theodore Beale, president of the Humane Society, said that the success of the benefit was due to the great personal interest and effort of Mrs. Fiske in the performance.

The phenomenal success of the new stock co. at the Alhambra has been the talk of the town, and for the low rate of admission charged an extremely creditable performance of The Embesser is being given by the Van Dyke-Raton co. at the Alhambra, and the second week opened 7 to packed houses. Ethel May, the mystery girl, has been retained as a special feature.

Bijou: The Phantom Detective opened a week's engagement 7.

Fabist: Sunday night, 7, the German Stock co. repeated its success of several weeks ago in a second presentation of The Open Door. On the 8th the first of Roberson's Travellers was given. The German Stock co. 10 presents Fedora. Commencing 11 and continuing three nights and a Saturday matinee, Lynne H. Howe and his moving pictures, Sicily Reborn and After the Earthquake.

Davidson: Commencing 8 for an engagement of three nights, Francis Wilson presented When Knights Were Bold, which attracted large houses. Beginning 11, The Writing on the Wall was presented by Olga Nethersole, and the house was crowded throughout the engagement of three nights and matinee. Commencing 14, for one week, The Round Up.

Shubert: On account of the large crowds which were turned away Sunday, the English Stock co. will commence Romeo and Juliet Monday and Tuesday nights.

The First Born, being postponed until Wednesday night, 10, as a sort of special Oscar's Birthday was presented by George Henry Trader, H. Dudley Hawley, Miss Van Buren, and Miss Sumner. The First Born is a story of Chinese life in Chinatown, San Francisco. The title-role will be played by little Maxine Reynolds. The other leading parts will be played by Edgar Baume, Anita Van Buren, Edgar Polard, Gwendolyn Pier, Wilson Reynolds, and Burr Caruth.

Cecil Lean and Florence Holbrook head the bill at the Majestic this week with their original comedy sketch Just as They Are. Other features of merit are the Milman Trio, Vinnie Daly, Gracie Emmet and co., Klein and Clifton, Lewis and Green, Davis and Francisco, the Great Jarrow, and the kermesse, which is of unusual interest this week, being excellent motion pictures of the Sicilian earthquake.

An interesting bill at the Crystal this week is composed of Lind, James Walter and co., Tops and Topsy Trio, Thomas Dempsey, Ada James, and the Crystal girls.

Follies of the Day is the current attraction at the New Star, opening 8. Harry Bryant's Big Extravaganza co. drew the usual large houses at the Gayety, commencing 8. Bach's Milwaukee Orchestra gave a very fine programme at West Side Turn Hall, matinee, A. L. ROBINSON.

SEATTLE.

The Wolf—Daniel Sully—The Pantages Company in Vibration.

At the Moore the attraction was The Wolf Feb. 28-6. Andrew Robson, as the hero, accurately interpreted the character, and invested it with realism and finish. The support was excellent and the portrayals were vivid. The attendance averaged good business. A Stubborn Cinderella 7-12.

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Cecil Lean and Florence Holbrook head the bill at the Majestic this week with their original comedy sketch Just as They Are. Other features of merit are the Milman Trio, Vinnie Daly, Gracie Emmet and co., Klein and Clifton, Lewis and Green, Davis and Francisco, the Great Jarrow, and the kermesse, which is of unusual interest this week, being excellent motion pictures of the Sicilian earthquake.

An interesting bill at the Crystal this week is composed of Lind, James Walter and co., Tops and Topsy Trio, Thomas Dempsey, Ada James, and the Crystal girls.

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An interesting bill at the

LOS ANGELES.

A Remarkable Stock Production—Blanche Hall as Peter Pan—The Three of Us—Vaudeville.

The Three of Us was the bill at the Belasco 1-7, and, although presented a few months ago, it proved a good drawing card. Charles Ruggles as Clem was splendid. De Witt Jennings in the role of Beresford was convincing, and Lewis Stone as Townley was decidedly forceful. Broadhurst's new play, The Dollar Man, will receive its first production at the hour 8, and much interest is being manifested.

The attraction that is receiving the most attention in the city this week 1-7 is the remarkable stock production of Peter Pan at the Burbank Theatre. Crowds have been turned away at each performance, and it looks as if a month's run would even fail short of satisfying every one. Mr. Moroso is receiving congratulations for his efforts. As Peter Pan Blanche Hall made a tremendous hit. Jessie Mae Hall was a sweet and simple Wendy, and Byram Henshaw's production of Captain Hook's Stockade is large and well placed, and the entire production adds to the fame of this city as a stock centre.

The Majestic drew well Feb. 28-6 with Harry Beresford in Who's Your Friend, and the play was well acted. The Gingerbread Man 7-13.

At the Grand Ferris Hartman and co., with Christine Nielsen, Muggins Davis, and Miss Hart scored a decided success in El Capitan. Edgar Walsh, late of the International Opera co., of Chicago, is to be the new tenor of this co., assuming a role in Olivette 7-13.

An excellent bill found favor at the Orpheum 1-7, with Frank Byron and Louise Langdon as topliners in a clever skit, O Scissora, Let's Cut Up. The Royal Italian Quartette was a strong feature. Seldom's Venus was splendid. Johnny McVeigh and His Four College Girls in a lively act. The holdovers were the Harvey Family, Paul La Croix, Four Stoogers.

At the Auditorium 1-6 Babes in the Wood met with a splendid success. A revival of Uncle Tom's Cabin is slated for 8-13.

Byram Henshaw, whose recital at Simmons' Auditorium 6, was a great success and well attended, was royally entertained at dinner by the Gamut Club. Among those present were: Joseph Lherivine, Carrie Jacobs-Bond, Edith Young, and Rudolf Friml.

Walter Hoff Seelye, a San Francisco stock manager, is in the city, and has announced that in all probability Jessie Mae Hall, who is at present with the Burbank forces, will go North at the conclusion of her Peter Pan engagement, to take the title-role in the Burlesque drama which Mr. Seelye will produce. It is also claimed that he will secure Florence Oakley, who is soon to quit the Belasco.

William Desmond, of the Burbank co., is to have a year's furlough, commencing next October, and during his absence Byron Basley will take the leading roles.

As yet no leading woman has been secured for the Belasco Stock co., to succeed Florence Oakley. Betty Hope and Fay Courtney are possibilities.

The Right of Way is booked at the Mason for 8-13, with Guy Standing and Theodore Roberts in their original roles.

Lherivine received an enthusiastic welcome at Simmons' Auditorium 2. At the Symphony Concert given at the Auditorium 5, Ignas Haroldi received a tremendous ovation.

DON W. CARLTON.

PROVIDENCE.

The Bachelor Produced—Charles Cherry as Star—Minstrels—Vaudeville—Burlesque.

A new play by Clyde Fitch, The Bachelor, was the offering at the Providence Opera House 8-10, and large audiences were manifestly pleased. Inasmuch as it is the first time that Charles Cherry has appeared as a star and Ruth Maycliffe as a leading woman, an added interest was very apparent. The role of George Goodale is a character well adapted for Mr. Cherry's debut as a star, inasmuch as it gives him a light comedy part which he portrays with perfect ease. Miss Maycliffe was to better advantage than in any of her former roles, and made a pleasing impersonation throughout. A bright future is predicted for his combination. The supporting co. is very well cast.

Cohan and Harris' Minstrels closed the week at the Providence Opera House 11-13, with a capable chorus and some very clever specialties. Such stars were included in the cast. The Talk of New York 15-20.

The bill at Kotlowitz 8-10 contained several acts new to this city, and all were very well received. Agnes Scott and Horace Wright in a playlet written by Miss Scott, and Bert Levy, the cartoonist, head the bill. Others embrace Long Acre Quartette, Miss Golem Troupe, James B. Donovan and René Arnold, Gordon Elsford and co., Hugh J. Emmett, Kit Carson, the Chamorro, Arthur Huston, Smith and Heagney, Avery and Hart, and Seymour and Newton.

Cost and Johnson opened a return engagement at the Empire 15-19, to crowded houses. The Red Moon, Beulah Foynier 15-20.

Ross Hill's English Folly co. was at the Westminster 8-13 in The Knights of the Red Garter, with T. F. Thomas and George W. Rice as the principal fun makers. Fads and Follies co. 15-20.

With one of the best bills to date, Dave Marion and the Dreamland Burlesquers played to capacity houses at the Imperial 8-13. Cherry Blossoms 15-20.

The Metropolitan Opera co. gave an exceptionally fine concert to a large and appreciative audience at Infantry Hall 12. Alexander Bondi, Robert W. Witherspoon, Madame Randolph and Madame Fischau were the soloists. At Infantry Hall 13 Creators and his band gave two concerts to large audiences.

Rocky Point, one of the popular shore resorts which for a number of years past has been under the management of Colonel R. A. Harrington, has been taken over by the Providence, Fall River & Newport Steamboat Co. Mr. Windsor, of the steamboat co., states that the new management will be conducted in a broader way, and a great many new attractions will undoubtedly be running at the point this summer. It is also stated that New York parties have been negotiating for the purchase of the grounds, and should the steamboat co. be able to set its price, namely, \$300,000, the property will in all probability be sold.

Miss S. A. Englund, of this city, was one of the six successful contestants from a field of fifty for a position in the state for a year of the Miss America competition, conducted by Daniel Frooman. She will, with the other five, begin practice shortly under the direction of Mr. Frooman.

HOWARD F. HYLAND.

CLEVELAND.

A Eventful Week—Mrs. Fiske's Artistic Portrayal—The Merry Widow—Vaudeville.

The past week has been one of the most eventful in theatricals here this season, giving us Mrs. Fiske in Salvation Nell and The Merry Widow.

At the Euclid Avenue Opera House The Merry Widow played to capacity houses 8-13, with an extra matinee Friday. The large orchestra, under the direction of John McGhee, was a feature of the production, which was magnificent. De Wolf Hopper in The Field 15-20.

Mr. Fiske and The Manhattan co. scored a big success at the Colonial Theatre 8-13 in Salvation Nell, playing to crowded houses at each performance. Mrs. Fiske in the title role was the heart of her audience by the artistic way in which she played the part of the scrubwoman, and afterwards the quiet, eloquent Salvation Army lassie. The play was effectively staged and the co. a strong one, each one filling their respective roles in a capable manner, especially the juveniles, who were very clever.

The Week 15-20.

Who's Knighthood Was in Flower was given by a good co. at the Lyceum Theatre 8-13. Vaughan Glasser 15-27.

Keith's Hippodrome has the following bill 15-20: Joe Howard and Anna Langhans, Clifford and Burke, Mabelle Adams, Feltis and Arnold, De Haven and Sidney, Marseilles, the fantasy of La Petite Reine, and the big Indian spectacle which made such a hit last week, will be retained.

Willard Francis in The Candy Kid was the attraction at the Cleveland Theatre 8-13. At Cripple Creek 15-20.

Rishman Brothers' Show, with the Seven Bells as an added attraction, will be at the Empire Theatre 15-20.

Pat White's co. came to the Star Theatre 15-20.

WILLIAM CRASTON.

SPRINGFIELD, MASS.

The Yankee Prince—Carter De Haven Scores as the Prince—Vaudeville—Stock.

The Lily and the Prince was presented at the Court Square Feb. 27 by a capable co. Antonio Maiori played Othello in Italian 2. The Yankee Prince played to large business 4-5. George Cohan, who is ill with grip in Atlantic City, was not in the cast. His place was taken by Carter De Haven, whose co. ingeniously pleased the audience. William Gilmore in Samson 15-16. United Irish Soldiers' entertainment 17. Phillips' Band 18.

The Gilmore had the girls of the Moulin Rouge co. 1-3 and The Angel and the Ox 4-6. Irvin's Big Show and The Millionaire and the Policeman's Wife follow.

Poll's week 1 had Ruth Allen and her London Johnnies, Zellah Covington and Rose Wilbur, Wormwood's dogs and monkeys, Brown and Nevaro, Pearl and Yoso, Sherbrook and Berry, Kennard Brothers. Week 2 the headliner was The Naked Truth.

EDWIN DWIGHT.

PORTLAND, ORE.

The Portland Orchestra—The Baker Players—Paul Gilmore—Vaudeville—Items.

The second concert this season of the Portland Symphony Orchestra was given at the Bell 4. Rose Bloch Bauer, soprano soloist, was given an enthusiastic welcome, as she has not appeared at a big concert for some time. Her voice was fine, notes and the like. The "Giant Night Monster" was added to her dramatic style. Waldemar Lind, violin soloist, played Glazier's "Concerto in A Major," with finished style and execution. David C. Rosebrook, the conductor, and Mrs. Edna B. Jones, business-manager, deserve a great deal of credit for the artistic result achieved. The Red Mill followed 11.

A splendid production of The College Widow was offered by the Baker Stock co. at the Bungalow week opening Feb. 28. It was one of the best performances the Baker players have given. The girls, whom they have had many good ones, and less afforded opportunity for clever comedy work on the part of nearly every member of the organization. Inesta Jewel as Jane Wetherpon acted her part perfectly. Sydney Ayres did Billy Bolton capitally, while William Gleason as Prexy and William Dills as Hiram Bolton were at their best. Two of the big hits of the performance go to Maribel Seymour as Flora Wiggins and to James Gleason as Bud Hicks. Howard Russell as Stub Tallmadge and Louise Kent with the canines were well dressed and added to the novelty. Earl D. Dwyer as Coppernose Falset and William V. Mong were also good. It was Donald Bowles' first appearance since his illness, and he was given an enthusiastic welcome. Mr. Bowles played the part of the "coach." Society and the Bulldog opened 7.

The Boys of Company B opened at the Baker Theatre 28, being presented for the first time in Portland. Paul Gilmore, in the principal role, was excellent. Daniel Sully in The Matchmaker follows 7. The Lyric Stock co. presented the comedy. A crazy dog was the star of the show.

The bill at the Orpheum week of 1 was The Eight Palace Girls, Ray L. Royce, Jeanette Adler and Her Picks, the Blessings, McDonald and Huntington, Fred Gray and Nellie Graham offering The Musical Bell Boy and the Military Maid.

The best thing on the bill at the Grand week of 1 was It Happened in Dogville, performed by Cohn's dogs; for the added attraction there is the Memorial of George Radcliffe and America, Tom Bradfield, Franklyn's Artich and Gladys Brookwell in Catastrophe, pictures, and Harry McDuffie's songs.

The headline attraction at the Pantages' week of 1 was Just Four Flies, presented by the Four Flies; K.M. Gabriel and co. were unable to appear, owing to delayed scenery; Somers and Stork, the Two Blossoms, Ladell and Brown, song, and pictures fill the bill.

JOHN F. LOGAN.

KANSAS CITY.

E. H. Sothern in Repertoire—The Vampire—Stock News—Vaudeville—Burlesque.

E. H. Sothern came to the Willis Wood for the week of 8-13, after an absence from the local stage of three seasons. A repertoire of three of his greatest successes was presented here, opening with Hamlet before a large and enthusiastic audience. The production was sumptuously mounted, while the supporting co. was excellent without exception. Lew Fields 14-20.

The Vampire was the Shubert offering 7-13. John E. Kellard was convincing in the leading part, and the work of Warner and Ward was well received. The Lizard and the Moon 14-20.

Charles Grosvenor in The Awakening of Mr. Pino, drew small audiences to the Grand 7-13, who were well entertained with an amusing comedy. Al G. Field's Minstrels 14-20.

Rosemary was the Woodward Stock bill at the Auditorium 7-13, proving one of the big hits of a season of many successes at this theatre. Eva Lang as Dorothy and Harry C. Brown as Sir Jasper carried the leading parts with great success and were received with applause, while Frank Dwyer, Frank Field, William Randall, Marie Hudson, and Rita Knight deserve special praise. My Friend from India 14-20.

The bill at the Orpheum 7-13 entertained good crowds. Grigolatti's Aerial Ballet were the headliners, while other acts included Billy Van, Van Pelt and co., the Monarchs, Cheridah Simpson, Three Musketeers, and Bob and The Co., all of whom won applause.

The Cowboy and the Squaw was the Gillies' attraction 7-13, playing to good business. A capable co. headed by Charles Burton, Frank Dean and Dorothy Ladd were well received. The production was well staged and costumed. Shadows of a Great City 14-20.

The American Burlesquers was a good olio, held the boards at the Century 7-13, being well received by good sized audiences. The Thoroughbreds 14-20.

Clark's Runaway Girls played the week of 7-14 at the Majestic to the usual satisfactory business. An olio of merit was offered.

Kansas City's big annual Automobile Show opened for the week in Convention Hall 8 to a crowd that packed the big building to the doors. Wright Lorimer, The Shepherd King is announced for the week of 15-20.

Bertha Doud Mack, an artistic skater, was the Hippodrome headliner 7-13, and with the big six-day roller race that is on for the week offered the entertainment in this sport. The Parker Animal Show put on a new bill that found ready favor, while in the vaudeville theatre. Billy Johnson, Fred Weston, Rich and Kulbach, and Velva Trussell shared honors.

D. KEEDY CAMPBELL.

SPOKANE.

Girls from Berlin—Jessie Shirley as Chip—Vaudeville—John W. Pace's Plans.

Girls from Berlin, with Corinne, Mark Sullivan, Hazel Carlton, a sextette of show girls, and a lively chorus, played to fair business at four performances in the Spokane Theatre 5-7. Wagner Club Recital 18. Paul Gilmore in Boys of Company B 21-22. Kerry Gow 23-29. The Red Mill 21. April 1.

Jessie Shirley scored as Chip in Fogg's Folly at the Auditorium Theatre the week of Feb. 28. Others in the cast were: Charles Clary, George and Frank McQuarrie, Laura Adams, and Anna Cleveland. Miss Cleveland closed 6 to join a stock co. at Seattle.

Madame Zeile, De Lille, and the Spokane Theatre. Others were: Tom Niven and co., the Eight Melanias, W. E. Whittle, the Casting Dancers, Charles Mathewes, Eddie Fay, Miller and Weston, and the pictures. Big business all the week.

Manuel Rosina, assisted by the Foley Brothers and May Palmer, scored in a sketch at the Washington Theatre. Others were: The Wartburgers, Mrs. Doherty's poodles, Eva Wescott and co., Joe Flynn, and the pictures. Big night business.

John W. Pace, manager of Natatorium Park, is planning a mammoth celebration to take place in July 3, 4 and 5, when all the towns in the Inland Empire will be invited to join. George T. Crane, president of the Spokane Interstate Fair, says the sixteenth annual fair next September will be the largest and best in the history of the organization. After the fair, the Novelty Theatre from the Caeney-Spencer Co. for \$50,000.

George Dreher, assistant manager of the Orpheum Theatre, has made application for representation of that house in the City Baseball League.

W. S. MC CREA.

TORONTO.

The Blue Mouse Appears—Al Wilson Popular Musical Comedy—Vaudeville.

The Blue Mouse made its appearance 8-13, and the people of this city have not yet recovered from the hearty laughter which Eddie Ryan and her excellent co. produced. Mrs. Flute in Salvation Nell 15-20.

The seating capacity of the Grand was taxed to its limit last week when Al H. Wilson presented When Old New York Was Dutch. Al has lost none of his old-time power to charm, as was illustrated by his enthusiastic reception. The Top of the World 15-20.

Forty-five Minutes from Broadway was at the Princess last week, the usual large and well pleased audience attending. The Witching Hour 15-20.

An interesting story of mining life is told in At Cripple Creek, the attraction at the Majestic for week 13-14, which played to good houses. Faile Friends 15-20.

An extra good bill was at Shea's last week, the headliners being the Quakers by John Hyams and Leila McIntyre and Joe Maxwell and co. in A Night in Polaris Station. Other good features were: Mabel Adams, Murphy and Nichols, the Gus Galloway Trio, Paulinetti and Pique, Jack McKay, and the kinograph.

Two laughable comedy skits and an excellent olio by The World Beaters made a popular drawing card at the Gayety for week 8-13.

The Privileges of 1918, a two-act presentation by the Big Review co., was an extra good bill of fun at the Star 8-13.

C. ELLIOTT IRONSIDE.

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IN VAUDEVILLE

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

Busy Playing and Writing Cressy Sketches

Lives of great men all remind us that when time has swiftly flown, we may each of us be owning a Picture Theatre of our own.

MAYME REMINGTON

And Her Black Bester Names
NOW ON THE MORRIS CIRCUIT

Keep your eyes on this act! Something new all the time! Have you seen my black Salome?

Permanent address, Hotel Gerard, West 44th Street, New York.

Sager MIDGELY and CARLISLE

IN VAUDEVILLE

Williams Circuit.

Joe
Myra
Buster
Louise
Jingles

KEATON

I'll hike out West where land is cheap
And stake me out a claim
On the broad prairie where the wild flowers grow
And live on wild West game.
[Still continued.—Wait Terry guilty.]

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THE NEW YORK DRAMATIC MIRROR

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Fifth Season with Robert Arthur, Esq.

AT LIBERTY—SPRING. Eccentric Dancing Parts

W. H. MURPHY and BLANCHE NICHOLS

Present

THE SCHOOL OF ACTING

Their third sensational success

BOOKED SOLID—UNITED TIME FOR TWO YEARS

MARIE DAINTON

"The English Mimic"

A hit at the Colonial Last Week

This Week at the Orpheum, Brooklyn

DE CARTER HAVEN AND FLORA PARKER

Most Artistic Singing and Dancing Act in Vaudeville

JAMES J. MORTON

Vigorous in Vaudeville

Member V. C. C.

MISS JOSIE AINSLEY

Same as James J. Morton

VALERIE BERGERE

And Her Company

Repertoire of Playettes

Play "United" Time

HELLO I

SAY II

LISTEN I

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME

ALBERT SUTHERLAND, Mgr.

"Zit," in New York Journal, Nov. 7, 1908, said.

"Anybody will show me a more honest, upright, full-blooded, non-explosive original and all-at-home comedian than

JAMES HARRIGAN

I will present him with a diamond pin."

Member V. C. C.

THOS. J. RYAN

—RICHFIELD CO.

Booked Solid This Season

In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

The Brains and Genius
of the Profession in
the West on our Staff.

(ARTHUR)

(COLLIN)

Bright and New Ideas.

Good Situations.

Crisp Dialogue.

Novel Feature.

Good Stuff for Good

Money.

Clever Lyrics

TUNEFUL MELODIES Production—SONGS, PLAYLETS, and MUSICAL COMEDIES

Address, care M. WIT

THE MIRROR is the Official Organ of
THE VAUDEVILLE COMEDY CLUB

VAUDEVILLE COMEDY CLUB

EVENTS OF INTEREST AND NEWS NOTES PERTAINING TO MEMBERS NEAR AND FAR.

Revised List of the Officers and Directors of the Club—Brothers Who Were Seen in Metropolitan Theatres Last Week—Jobs from Those Who Are on the Head.

Preparations are rapidly being carried out for the Comedy Night at the New York Theatre, on Sunday evening, April 11 (Easter Sunday). Suggestions and assistance will be gratefully welcomed, either by mail or personal visit to the club house, from club members and friends.

Al. Lawrence continues in the sunny path of health, happiness and success. His sketch from is over on the increase as to inhabitants, and Al. says he is forced to eliminate after each lesson from home.

John W. World and Mindell Kingston played a successful week at the Victoria last week, when they were almost the hit of the entire bill.

Ed F. Reynard was seen in Harlow last week, his latest ventriloquist playlet, *A Morning in Blagville*, making a big hit at the Alhambra.

Harry Gilfilli disposed himself at Percy Williams' Alhambra last week, and his familiar monologues and ventriloquist imitations were, as usual, most entertaining.

Joe Welch played a return engagement at the American Music Hall last week. He had a lot of new material, and it is needless to say that he scored one of the biggest hits of the bill.

Harry Von Tilzer has been making the hit of his career at the American Music Hall during the past two weeks. His rendition of his own songs was so pleasing that William Morris had to keep him over a second week.

Billy Dutton also disposed himself at the American to the evident delight of the West Siders. His songs never went better, and Billy's unctuous delivery was never heard to better advantage.

Walter Shannon scored one big hit last week, when *Jesus Lasky's* latest production, *At the Waldorf*, was seen for the first time in the city at the Orpheum. Walter is being featured in the act with Beatrice McKenzie.

George Monet amused the Brooklynites last week when he appeared at the Orpheum.

Jack Wilson and his supporting company were held over for a second session at the Fifth Avenue last week, and again the act scored a bull's-eye.

A letter from William Robyns states that they have had various experiences since leaving the *Kens*. On their way to Winnipeg, Can., Mrs. Robyns held up the train for fifteen minutes, and this is the way it all came about: She was the only lady on the train that happened to have a seal skin garment, and the Canadian laws being very strict regarding seal skins just now, the Canadian customs officers checked in "in bunches," just as soon as it was known that there was a real seal skin on board, and it took fifteen minutes, while full information down to the very smallest particular, was found out about the skin. Mrs. Robyns was very good about it. The *Concord for the Defense* One of the bigger acts in vaudeville is Mr. and Mrs. Robyns' Shore Folks. Other acts they are identified with and own are: *Straight Tip Jim*, *The Morning After*, *Mrs. Van Nostrand's* *Burglar*, *Mr. Abrams' Burglar*, *Twix Love and Duty*, *The Better Way*, and *The Last Plunge*. Mr. Robyns has recently had a very attractive letter head made, on which is the family coat of arms and motto.

Letters and posters from Dr. Frank Bodo, leading man for *Nita Allen* and company in *Car Two*, State Hotel, Oneida, state that, though the weather in the West is cold and snowy, they are enjoying themselves and topping the bills on the Sullivan and Considine time.

The present officers of the club and those on committees are as follows: President, James J. Morton; first vice-president, Harry Corson Clarke; second vice-president, Robert L. Dailey; third vice-president, Charles E. Smith; secretary, Gene Hughes; treasurer, A. G. Duncan. Board of Directors: Howard Trussell, Frank Coombs, Arthur Forbes, R. G. Knowles, and Bert Levey. Finance Committee: Bobby Matthews and Abby North. Musical Committee: Chamberlain, Frank; Dr. Frank Bodo, Robert Carlin, Cliff Gordon, and Al. Lamer.

While rambling through the interesting parts of the north of England, Harry Corson Clarke and Margaret Dale Owen visited the seaport city of Hull, and were invited to participate in a charity matinee for the Hull Cinderella Club, which numbers among its patrons, the Right Honorable the Marquis of Ripon, the Right Honorable the Earl of Londesborough, Lord Nunburnholme, and Lady Nunburnholme, and Lady Wenlock. Sir H. Seymour King, K. C. I. C. P. vice-president of the Clubmen's Club, and Lady King, Sir Late White, M. P., and Lady White, General Baden-Powell, the Honorable Guy Wilson, M. P., and D. S. O., Colonel C. H. Milburn and officers of the Second Northumbrian Brigade, Royal Field Artillery. Mr. Clarke and Miss Owen presented their sketch, *A House Divided*, which was an interesting experiment for Mr. Clarke as he had never before appeared in England. They were nicely placed, and came through with flying colors. On the same bill were members of George Edwards' company and English land's best amateur actress, Mabel Williams of *Trampy Croft*, assisted by Captain, the Honorable Myles Poole, a Vicar, and others, in the screen scene from *The School for Scandal*. Mr. Clarke and Miss Owen are at present visiting the Cathedral towns of England.

ALHAMBRA.

There were no new acts on the Alhambra bill last week, but the business held up wonderfully despite the fact that Harlemites were familiar with most of the billings. The *Two Athletas* opened and scored a hit. Their weight lifting and feats of carrying two and three men at a time were generously applauded. Paul Quinn and John Mitchell were a laughing success in second position with *The Land Agent*. "Lemon City" proved as amusing as ever, and the two actors held the sketch up to its past performance. Helena Frederick in *The Patriot* followed. The condemned opera was hugely enjoyed by the up-towners, who showed that they love really high comedy. Miss Frederick was especially popular, and her rendition of her role from a singing and an acting viewpoint was most pleasing. *Press* Elbridge, then came along—but alas! in white face! Why did you do it, *Press*? Was it just to let the folks know what you really look like or to save a little time and labor? It does not improve your act and you had better go back to the grease and cork once more. *Press* had three songs that proved mirth provoking: "We All Came in the World With Nothing and We Can't Take Nothing Away," a new Elbridge sort of number; an "Anatomical-Dictionary-Encyclopedical" song that started with the first word and closed with the longest one. *Press* even could out. It was a wonderfully funny and one's sides fairly ached before *Press* was half through. It takes memory of the really brainy sort to sing that kind of material, and *Press* is the man who can do it. Then for a last offering, he sang Wilbur Mack's latest hit, "I've Been Told," but he didn't get quite as much out of it as Mack does, although *Press* was enjoyable. His stories, some new and some old, were all laughed at, and minus the familiar dialect, which without the accompanying makeup, is rather incongruous. *Press* again scored a bull's-eye. Fred Karron's company made a great laughable hit prior to the intermission. There were a lot of new business in the act and the street and lodging house scenes are played as amusingly as ever. The scenery is a hit shop worn, however, and it should be cast aside and a new set should take its place. Ed F. Reynard's ventriloquist playlet, *A Morning in Blagville*, was an enjoyable offering to the Harlemites as it has been elsewhere, and from the first curtain to the last he held the attention and pleased interest of one and all. *Press* Gilfilli had to follow Mr. Reynard, and he succeeded in scoring a hit, though his act is somewhat of a simile order to the latter's. Mr. Gilfilli should gather some new thoughts and some new stories. Why not take a jungle trip with Roosevelt and imitate the wild beasts of the African forest instead of the time honored tourist? Anything to break away from the old lines. Mr. Gilfilli is too clever to get into a rut—or at least we think he is. Annette Kellermann closed the bill, this being her second week at this house, and her diabolical diving pleased as always.

CIRCUS ON WAY HERE.

The Ringling Brothers' Circus left its Winter quarters at Barbour, W. Va., last Monday, March 15, in eighty-five cars. This is said to be the longest single jump any circus has ever made—1,100 miles. The opening date is set for March 25.

LINCOLN TO PLAY FIFTEEN ACTS.

Beginning the week of March 22 the Lincoln Square Theatre will adopt the policy now in vogue at the American Music Hall, presenting fifteen acts on the bill.

KEITH AND PROCTOR'S.

Fifth Avenue.

An excellent bill was seen at the Fifth Avenue last week. Golden and Makarsky, with their troupe of Russian Gypsies opened, and the act proved one of the strongest applause winners for the opening performance and in some time. Their costumes are exquisitely ornate and picturesque, red, green and gold predominating in the settings. The Orient is strongly reflected in all of their work. The movements running the gamut of the scenes, from the slow and easy, graceful movement of the Indian East to the rapid, ungainly and jerky motions of the Northern climes. They sang two or three native songs in harmony, and one of the stars rendered "Love Me and the World is Mine" in English. At the close the act was uniformly applauded. Wilbur Mack and Miss Walker certainly deserved a better position than that, for they were a most emphatic hit from start to finish. The act is novel, beauty and delightfulness. "I've Been Told," and "Mandy, I Love You," were greatly enjoyed, and few stars have been seen who act as much out of their songs as do they. *James in Lady's* "The Seven Husbands" were on third. "I Laugh With Glee," was remarkably well sung by the tallest of the men, who, by the way, had a burlesque voice of rare quality and timbre. "Put Me in My Little Cell" was another number that made a hit. *My Brother Sylvret* was fairly well received. The story in one act is a serious and all were called out many times. *Giuliano's* *Giuliano* made the biggest hit. It has made since it was first presented, due to the exceptionally fine portrayal of the role of Mr. Giuliano by Marshall Parham, who succeeded in playing upon the emotions as strongly that handkerchiefs were in evidence in all parts of the theatre before he had finished his speech to the juries. Mr. Parham read the lines with a fine shading, building up the scene dramatically and upon his final act was applauded as generously that the curtain was forced to overture for several minutes. By eliminating the burlesque of each act and with a continuance of such a portrayal of the principal part along with Mr. Parham's lines, *Circumstantial Evidence* will almost become a dramatic classic. The McNaughtons were a somewhat welcome relief to the nerves after the tragedy just preceding, and their inane travesty caused unbound laughter. They are now doing the right scene in one, with a special drop. The Philomorphs played their way into popular favor more successfully than when seen before, due in a large measure to the very clever and capable singing and acting of Gladys, Lorraine, and the rest of the company. *Two in a Cabin* was another hit to be featured either in this act or in a forthcoming one. The ensemble piano numbers were all rendered in remarkably fine time and the singing was effective. The act needs a new set of scenery, however, or else the present one should be touched up a bit. Jack Wilson and company followed, this being their second week at this house. With the exception of Mr. William's parades on business and jokes of several of the preceding acts, *An Upheaval in Darktown* remains the same, and in other respects to say that they scored as emphatic hit. The parody on *Jerusalem* continues to be an objectionable number, which, while being extremely funny, cannot help but wound the sensibilities of those to whom all such songs are held sacred. It is not in good taste and there is enough other material to be found for the sake of getting laughs. The *Jesuiss* and *Lilliputians* closed. The *Hiawatha* work with the two tall beauties is a fine finish, and the entire act is deserving of the highest praise.

125th Street.

Last week's bill, remarkably well balanced, opened with Mr. Quick, with his rapidly drawn caricatures of current events. Then came the Buttons, a colored pair of which the men to be first the most clever. The woman dances well. Her gowns are rather tawdry, and dressed with better taste she would be more attractive. Linden Beckwith, in pleasing costumes, and singing from out an oval portrait frame, was third on the bill. Dan Burke and his school girls followed in an act which seems only to improve on acquaintance. The four girls sing and dance cleverly. The four girls sing and dance cleverly with his rather mawkish and sentimental display of photographs of old-time stage favorites, with almost tearful comments on the side. The act is strong enough to score on its singing and dancing without the bathos. The *Bliss City* Four came next, with its ludicrously well-bred member in a half-tramp and half-messenger boy make-up, who still sings as passionately as David Bishop. They were followed by Leo Ditzchein in *Button, Button, Who's Got the Button*, and then came *Blanche Ring*. Miss Ring, in a most wonderful gown of shimmering white silk and amazing decorations of pearls, sang the same hit old song with which she has been downing the past few weeks. As a dispenser of happiness and good cheer Miss Ring is better than a dozen Billikins. Arnoldo's *Leopards* followed her, and they, too, seem to have been affected by the Ring geniality. They performed their tricks as if they enjoyed them, as if they were proud of having been on the same bill. One in particular was so tremendously happy that he simply rolled about on the floor, pawing the air, with his mouth so open that one could see the teeth smiling broadly from a singing snatches of "Yip-i-Addy." As a dispenser of happiness and good cheer Miss Ring is better than a dozen Billikins. Arnoldo's *Leopards* followed her, and they, too, seem to have been affected by the Ring geniality. 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THE MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

UNEXPECTED FEATURE FILM FROM THE VITAGRAPH COMPANY.

A War Picture That Should Prove Very Popular—
Steady Improvement by Selig Company—The Honest Film Work by the Biograph with a Remarkably Effective Salvation Army Picture—Other Reviews.

The Rover's Reward (Biograph).—Clear photographs, good acting, and a pleasing story make this picture a success. Otherwise it is the usual tale of a girl's actions. Otherwise it is the usual tale of a girl's actions. The girl is a companion of a man who, when she is seen, is a man indicated by the name that has been given to him. As an art dealer's shop he is surrounded by a girl who has delivered a place of safety to the dealer, and he follows her home, she is the maid of a little shopkeeper and at her house the girl is assisted by the evident rudeness and coquetry of the servants. He has all intent to his master's position and makes the attempt to introduce her, but she is overcome of her own desire to be with him, and a little girl model runs with the maid to the maid and tells him the truth, bringing him back with delightfully childlike naivete, and this time his love is accepted.

The Wooden Leg (Biograph).—This is rather the worst comedy picture we have seen from the company in some months. Fortunately it is a short subject. The father of a young girl desires her to marry her fellow to whom he is about to introduce her, but she is overcome of her own desire to be with him, and a little girl model runs with the maid to the maid and tells him the truth, bringing him back with delightfully childlike naivete, and this time his love is accepted.

All's Well That Ends Well (Pathé).—We are shown a genuine French duel in this picture. We know it to be genuine because nobody is hurt. However, it is carried off with an air of reality and so much that it looks like the players. A man comes into a room with a crutch, leaving his companion at home, where she is courted by a young man. When the captain returns and discovers how things are going he is furious and challenges the young man to a duel. They meet and the captain fires and misses, while the young man refuses to shoot, whereupon the captain overcomes by his magnanimity, consents to his marriage with the girl. The photography of this picture is superb, the marine scenes splendid, and the acting is good and artistic.

When Love Is All (Pathé).—This is a superior comedy film, telling a funny story of pleasing interest. A lady tells a young man she will love him if he can make roses hum. A good fairy helps him; he enters a booth where the bees are ballet girls and secures the magic "dope" with which he makes roses blossom with the faces of pretty girls, thereby winning the love he desires.

The Stowaway (Lubin).—If this story were not produced with such conspicuous unreality it might pass for a fairly good subject. The story is interesting and the acting is not at all bad, but the scenario is of the cheap, painted kind in scenes that demand substantial settings. A Russian countess is accused by a rejected suitor of being a Nihilist, but with the aid of her sweetheart she escapes to America. It is in effecting the escape that the picture becomes unpleasing. The lover of the countess appears in different capacities without our knowing how he has managed it, but his crowning feat is when he abandons the girl on board a steamer. They have come to the land of the free, but they don't know how to get off the boat. They see a huge boat about to be hoisted from the dock to the ship, and when the workmen conveniently disappear for a moment, they investigate this box. Glory be, it is empty and has a hinged lid. Could anything be more fortunate? The girl hustles into the box, the men return and up it goes into the ship. But the wonders are not all over. In the hold of the ship the box has been stowed so that it opens conveniently, and here the lover, who is now a sailing brine, and here the girl during the voyage. Arriving in America they are married with an American flag as a background.

The Blacksmith's Bride (Gaumont).—A girl, thrown out of employment, is taken in by a young woman friend who is engaged to marry a blacksmith. The guest shows her ingratitude by winning the blacksmith's love and marrying him. A year later the blacksmith is kicked by a horse and dies, the wife abandons her baby and wanders away, and the baby is adopted by the young woman who had been jilted. The pictures are not smoothly connected and the action of the women is unnatural, but for all these defects the film is quite interesting.

The Postal Clerk (Gaumont) (Klein).—This is a neat little comedy picture telling of a wife whose husband, a postal clerk, refuses to buy her a ring she very much desires. She and a lady friend, to punish him, mail a letter addressed to the wife, to be called for at the office. When she presents herself for the letter the husband, who is himself at the window, is overcome by jealousy and returns to give it to the woman. Then he follows his wife and gets the letter from her, only to find that it contains only the pointed advice that it is a mean husband who will not buy his wife the ring she wants. The joke has the desired effect, and she gets the ring.

Adventures of a Drummer Boy (Biograph).—Many a war picture, for which pretentious claims have been made, is inferior to this one in all essential respects, and yet the Vitagraph Company has issued it without any specific reference to its merits. Perhaps in the case of a recent Selig picture, the full value of the picture was not recognized. The story is clearly told in scenes that are smoothly joined. In the military actions that are represented too much is not undertaken. Only skirmishes are shown, and these are by far the most faithfully drawn of any war scenes we have ever observed in moving pictures. A patriotic boy runs away from home and follows his father to war. He becomes a drummer boy, and in his first action has an opportunity to distinguish himself. A party of Confederates come along behind a bluff and it is necessary to know their strength. The boy volunteers to act as spy and disguised as a farmer boy, he wanders into the Confederate lines, counts the enemy and returns safely to his friends. A spirited attack follows, the boy guiding one party of Union troops through a by-path so that the Confederates are surrounded. In the final charge the boy picks up the flag, dropped by a wounded soldier, and is carried back to camp as the hero of the day. The picture was repeatedly applauded at the Union Square Theatre, where it was seen by THE MIRROR.

Parted, but United (Biograph).—This, also, is a picture of merit, though the story is a short one, being merely the narrative of a workingman whose wife dies and who is soon after the victim of an accident, and follows her to the grave. In his dying moments he sees a vision of his wife inviting him to join her.

The Colored Stenographer (Edison).—There is in this subject so much aimless action, having no apparent connection with the story, that a really good comedy idea is obscured by the wantonness. We can't believe it to be a woman who starts out to tell a certain tale and who continually digresses to tell little side stories of no interest, and only calculated to draw attention away from the main issue. Stripped of its useless side incidents, the story is that of a business man who becomes disgusted with his stenographer and hires another one, to whom he pays more attention than he should. The disengaged girl runs to the man's wife and she bursts into the office. But the man sees her coming and has the new stenographer exchange places with the colored woman, which deceives the wife, and she goes home satisfied.

Mary Jane's Lovers (Edison).—Here is another good comedy idea weakened by bad handling. In this case the extreme inconsistency of the situations rob them of their humor. A tramp pretends to hide behind a trunk in a parlor, but at no time could he by any possibility have been out of sight of the other characters, all of whom we are to imagine do not see him. Mary Jane, who pretends to hide under the table. Then she makes love to the butcher boy, who hides in the trunk. Then a policeman comes in and makes love to the woman of the house. The tramp steals his revolver and holds up the entire party and escapes. In comedy pictures of this kind the characters should not be represented as doing things which would be too impossible in real life. Genuine comedy consists of humorous action and situations that might reasonably happen. Even in farce the proper action is kept to consistency the stronger the humor.

Other-in-Law's Day in the Country (Urban-Eclipse) (Klein).—This "comic" is of the kind that appear to be popular in Europe, but is fit to amuse only a limited class in this country.

A family starts out with a donkey and cart for a day in the country, the donkey gets away and carries the family to the animal's place, until he is found by the residents and returns to his duty, hauling the cart.

Alvahary (Urban-Eclipse) (Klein).—We must confess to some difficulty in understanding the thread of this story, and the printed bulletin issued by Mr. Klein gives as small assistance in arriving at the plot. A girl appears to be loved by two men, one of whom shoves the other over a high cliff, but the assaulted man recovers and he and the girl walk arm-in-arm to the abode of the rival. The picture can be summarized only for the benefit of some of the community.

The American Indians (Urban-Eclipse) (Klein).—The educational value of this picture is to be commended. It gives us a correct idea of natives of South America, impossible to gain in any other way. As The Minnow has often contended, pictures of this class, frequently included in picture programmes will aid in elevating the entire tone of the moving picture business.

Little Cyril, the Runaway (Pathé).—The beautiful photography of this picture is a feature to be noted. The story is only commingling, and there is little of the dramatic, but the details are interesting. Little Cyril has a dream, and he runs away to sea. We see him going on board a steamship, and hiring out to the officer in charge, but the ship that he boards and the ship on which he sails away appear to be distinctly different vessels. He returns a young man just in time to rescue his poor mother from the clutches of a heartless landlord, who is about to sell her poor household belongings and throw her into the street.

He Can't Lose With's Miss (Pathé).—This is a trick "comic" depending on its humor on the surprising actions which mother-in-law is made to undergo. She is taken for an outing by her son-in-law, and he tries to kiss her, but each time she returns to him more devoted than ever. The extreme exaggeration of the situations are amazing.

The Expensive Skyscraper (Klein).—The idea of a man hiding his money in the lining of his hat and losing his hat is not new in moving pictures. It has been done before, and in a picture that had a good comedy plot, if we remember rightly. In the same vein, there is no attempt at plot. The man proceeds on a wild chase to find his hat and grabs every one he sees. There are a number of laughable scenes and the picture pleases a certain class, but on the whole it is poor stuff and not worthy of the Klein company.

The Crasy Barber (Klein).—This is another "comic" of the same class as the preceding, only a little more so. A young man, wishing to win a prize for not smoking, starts out to practice, and holds up himself everywhere he goes. The picture, shallow and thin, is made worse by the ridiculous posing of the alleged comedian who plays the barber and who evidently imagines that he is funny when he stands before the camera making silly faces.

The Salvation Army (Biograph).—This is the second moving picture production that evidently owes its inspiration to Mrs. Flack's play, *Salvation Army*. The first one was by the Vitagraph Company, favorably reviewed recently. The Vitagraph film is no discredit to the Vitagraph players to say that the Biograph picture is the more effective, and we believe this to be due partly to the fact that it bears a closer resemblance to the play, although it cannot be said to be a copy, as it differs in many essential details. The film under consideration is a strong story, remarkably well constructed, and produced and ending in a climax that brings warm applause. We are told that in the production the Biograph Company had the full co-operation of officers and members of the Salvation Army. They who work in the picture a powerful aid to the work they are doing. A working girl has for a sweetheart a young fellow who is a member of an East Side gang. 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THE CENSORSHIP PROPOSITION.

Importance of Proposed Movement in New York
Greatly Exaggerated.

Considerable exaggerated daily press publicity has been given a movement for censorship of films by a private board of censors representing the People's Institute and other civic bodies and an organization of moving picture people known as the Association of Moving Picture Exhibitors of New York State. The association referred to is not largely representative of the New York moving picture exhibitors, having no connection with the organization of which William G. was recently elected president. It is composed for the most part of managers of independent theatres, and Dr. G. I. Lamberger is the leading spirit. An arrangement was made between Dr. Lamberger's association and John Collier, secretary of the drama and music department of the People's Institute, and others to organize a board of censors, who should pass on films.

It is said that certain independent film dealers had consented to abide by the decision of this board and that the Patents Company also had the matter under consideration. At the Patents Company office it was stated that an invitation had been received by the company from the proposed board to participate and that it would be given careful attention, as the company is very deeply interested in any movement intended to elevate and improve the moving picture business.

From another source THE MIRROR bears the prediction that while the Patents Company and the licensed manufacturers would welcome impartial and intelligent censorship of films if it be practicable, it is hardly likely that the board named above would be acceptable on account of the connection with it of independent exhibitors.

The practice of film censorship as a general proposition is one that manufacturers look on with fear and apprehension, not because they desire to issue objectionable films, but because of the immense power censors have for levying blackmail. After a manufacturer has produced a picture costing several thousand dollars, a corrupt or prejudiced censor can render the film valueless. Manufacturers much prefer to censor their own films and produce nothing that can properly be called for. The censors of independent exhibitors has been exercised by all American makers in the character of their output, so that scenes of violence and objectionable exhibitions of crime are now very rare.

INTERNATIONAL COMPANY'S RELEASES.

A Large Number of Subjects Announced for Release March 22.

There were further exhibitions in New York last week of sample films imported by the International Projecting and Producing Company of Chicago. The exhibitions took place at a picture house known as Unique Theatre No. 2, located at 102 Avenue of the Americas and 23rd Street. Six reels were shown at the exhibition of Aladdin's Lamp and the Magic Lamp. Six reels were shown Wednesday, seven on Thursday and five Friday. Other exhibitions will follow later, but none have as yet been announced. In the meantime, no regular releases to exchanges have been made, although it is now stated by the company that a large number of subjects will be released March 22. Following is the list as furnished by Hartman and Company to the MIRROR:

March 22.—The Devil, Duplicate Cases, Matrimonial Agency, For Honor, Magic French Horn, Runaway Dog, Recommended Servant, Chased Marmont, Irritable Woman, Five Minutes' Interview, The Stolen Inheritance, Maternal Protection, High Fame, Mail Carrier's Daughter, all made by Lux; Tammy a Husband, A Borrowed Suit, The Dragonet, Companion, Mother-in-Law, The Kind Hearted Brigadier, Chasing the Helmet, The Statue, The Ghost, The Merchant, Bluebeard, No. 2, Dream, The Painter, The Fifteen, United by Fortune, The Chambermaid and the Dwarf, The Prophecy, Service of a Friend and State Secret, all by Eclair; Hat Making, Living Statue and Two Fathers, all by Aquila; Shooting the Rapids in Japan, Tyrid and Her Lions, In the Land of the Hindus, Procession in Japan, Zoological Gardens and Pointhead, King of Police, all by Raleigh and Robert; Italian Cavalry Maneuvers, by Italian Matto; Carrion, Daughter, Master and Servant, and Royalist's Wife, all by Hopworth; How the Coster Sold His Goods, by Cricks and Martin, and Phantom Games, by Warwick.

FEATURING OLD SUBJECTS.

"The Mirror's" Suggestion Meets with Approval in Many Quarters.

Manager Fynne, of the Union Square and other Keith and Crocker moving picture theatres, displayed considerable interest in the suggestion advanced by THE MIRROR that a policy of reissuing old films that had proved popular, might be profitably undertaken, by advertising the subjects in advance and treating them as features to be retained on exhibition for stated periods of three days or a week. Other managers have expressed similar opinions, but the difficulty is pointed out that such a plan would have to be adopted on a systematic basis, with stereopticon slides or other means of advertising provided for each film, and definite schedules of service prepared so that the managers would know in advance what subjects they were to have.

This, however, would not appear to be an insurmountable obstacle. Good copies, unmitigated, would be required, but the prices of such copies are not as high to the rental agents as new issues, and there should be good demand for certain selected subjects. In this way the best films would have a chance to be seen by those who may have missed them on the first exhibition and could be made strong drawing features for theatres.

OTHER INDEPENDENT RELEASES.

The Chicago Film Exchange has issued film illustrating the inauguration of President Taft at Washington March 4. The full subject in two reels in length, but a condensed film is issued in one reel for the benefit of those exhibitors who desire the shorter length. Other releases last week by the Chicago Exchange and its allied independent exchanges, the Royal and the Globe, have been announced as follows: Providential Chance, For the Motherland, Arrival at the Village, Alcoholic Doctor, Medieval Episode, Grand Maneuvers, Story of Every Day, Sonnets, Romances, Changes, Life Story, 1865, Wanted, a Colonial Servant, Love and Motherland, He is a Cousin Who Eats the Truffle, Father and Son, Episode in Beer War, Good Excuse, Hurricane of Love, Widow to Console, Giordano Bruno, Paracovia, Love Letter. All are Italia films, recently imported.

PROPOSED NEW YORK ORDINANCE.

The new ordinance which is being considered by the New York Board of Aldermen fixes a special license of \$250 per year for moving picture theatres, and permitting houses to keep open seven days in the week. A public hearing was granted to advocates and opponents of the measure at the City Hall Friday. Providential Chance and other oligarchs opposed the Sunday opening, but John Hayes, Hoboken, of the Church of the Messiah, took the opposite view.

SELIG'S NEXT FEATURE.

The Selig release for this week, Boots and Saddles, is said to be a specially strong Western melodrama, produced in a manner that may be called extra elaborate, even for the Selig Company, which is noted for its elaborate work. It is a story of army life on the frontier about 1870, and includes battles with Indians, in which the Indian characters are taken by genuine redmen.

TWO MORE EXCHANGES OUT.

The Patents Company on March 12 canceled the license of the Wonderland Film Exchange and the Pennsylvania Film Exchange, both of Pittsburgh, and made formal demand for the return of all films delivered to them since Feb. 1, according to the terms of the license contract.

THIS WEEK'S KALEM ISSUES.

The next Kalem reel has two subjects, a thrilling melodrama, The Cracker's Bride, telling of the fate of an unfaithful wife, and a comedy picture called Hungry Hank's Hallucination. The dramatic subject is one of the Florida series.

MOVING PICTURE NOTES

Interesting Items of News from Moving Picture Theatres the Country Over.

In addition to the regular picture show 3, 4, Carl Schwartz, proprietor of the Majestic, Burlington, N. J., put on an inauguration novelty, which consisted of tableaux befitting the occasion with the Goddess of Liberty featured and the introduction of appropriate songs that were pleasingly rendered by Arthur Pettit. This special feature drew forth comments of praise for the up-to-date methods of the Majestic.

The Orpheum, in Perry, Iowa, has added first-class vaudeville to its programme, and the acts are supplied by the Capital City Amusement Company. Dan Moran, Connally and Connally, Jess and Vida were

the headliners last week. The King Sisters held the boards the first three days of this week. The house is filled at every performance.

The Grand Theatre, at Dover, N. H., continues to draw good business, Feb. 28th. The following week: Brahms Diamond, Choosing a Life Partner, The Old Woman, Sporting Days, in the South, the Lepeltons, Los Rios, and Her Gorge, The Hand, Gendarme's Horse, Los Rios, Women Chaufer, Buster's Revenge, Musician's Love Story, and A Mother's Love. The City Councils have passed an ordinance for the licensing of theatrical and dramatic entertainments and other shows, and prohibiting Sunday performances, and the Council was dark 7 in consequence.

At the Theatorium, Syracuse, N. Y., The Mad Miner and The High Diver were features Feb. 28th. A German drama, "When You Look into Your Eyes," At the Hippodrome, The Bird in the Cage (talking) and Alice Lloyd's songs and Collins and Harlan (cameragraph) were hits. Mandy Lane was the song feature. At the Novelty, with Taft in Panama and Evangeline were the principal pictures.

The Hippodrome, in Zanesville, Ohio, conceded to be the handsomest moving picture theatre in the State, was opened March 11.

The Marvel Theatre, Winston-Salem, N. C., had an excellent bill the past week, which consisted of Daniel the Man of Mystery, his vaudeville attraction, and also the latest motion picture.

The Opera House, in Newport, R. I., offered moving pictures and vaudeville 8-12 to good business. The bills included Alma Dingwall, Masonry and Tremont, Dame and Farc, George Alexander, the Pamprim Four, and a good variety of films. At the Star the feature film last week was The Inauguration of President Taft. Business was good. At the Bijou moving pictures and illustrated songs drew well. Taft in Panama was the feature picture.

Ward Moving Pictures, in Hoboken, N. J., is drawing biggish pictures, with the following interesting films: Episode of the Black Plasma, Where is My Wandering Boy To-Night, The New Governess, and numerous other views.

The programme of motion pictures at the Bijou, in Providence, R. I., included The Poor Musician, The Fighting Parson, The Wrong Burglar, A Perpetual Proposal, Love Me, Love My Dog, and A Game of Chess. William R. Arnold appeared for the first time in illustrated songs and was well received. The New Governess is the title of last week's Nickelodeon, among the other films were: The Criminal Hypnotist, The Chinaman, These Boys, Bernard Fallacy, also Jack Kummerer, and the Nickel Quartette in illustrated songs. A good vaudeville bill was in order at the Scene topped by the President's Marimba Guatemala Band, James J. Byrne, Henderson and Thomas, Lillian Leslie, also a fine line of new and interesting films.

The Posey Theatre, on Peachtree Street, Atlanta, Ga., opened March 8, and it is a new house built especially for moving pictures and costs \$10,000.

Frank Thiel's production of the Star Theatre, at Aurora, Ill., now operating as a picture house, will return to vaudeville after March 7. Mr. Thiel will still continue in the picture business, however, by opening on the same date a new and attractive theatre called the Palace, with a seating capacity of 800, being modern in every detail. Over 26,000 have been invested to make this one of the finest picture houses in this part of the State.

The Bijou, a new vaudeville and picture house seating 800, opened in Elizabeth, Ind., recently by R. O. for five performances. This is the fourth moving picture house in this city, and all are doing large business.

Two new moving picture theatres are in course of erection in Carbondale, Pa., and there is every indication that they will draw good business.

Doran and Ford, who are well known in the moving picture world, have leased Kuckerboker Hall, situated on one of the main streets, and in the shopping district of Glens Falls, N. Y. This enterprise, however, now, are making many improvements in the building, and the work is well under way. The policy of the house will be vaudeville and motion pictures. The seating capacity will be about 600.

Jake Rosenthal, manager of a number of moving picture houses in Dubuque, Ia., recently opened a new model picture theatre, called the Japanese, which is said to be one of the cosiest and most attractive in Dubuque. Another house, known as the Novelty, was opened on the same night.

The Novelty, a new \$12,000 moving picture house, which Charles Hines had recently opened in West Hoboken, gives two and half hour shows consisting of vaudeville and pictures and is doing a good business.

IN BROOKLYN THEATRES

The attraction this week at the Montauk Theatre is Fritz Schell in The Prince Donna. Next week, Billie Burke in Love Watchers.

William Favocham in The World and His Wife is seen at the Grand Opera House. The Three Twins next week.

At the Broadway Theatre Rose Stahl appears in The Chorus Lady. The Man of the Hour follows. The Chorus is produced this week at the Majestic by a very capable producer, the head of which is Atkins Lawrence. Other prominent are Vida Perfume, Milton Nobles, Jr., Selmer Romaine and Lena Arland. Williams and Walker in Bandanna Land next week.

The offering this week at Blaney's Theatre is Hoiland and His Mule, Mand.

The Wizard of Oz is drawing well at the Folly Theatre. Next week, in Old Kentucky.

STOCK COMPANIES.

Corse Payton's Players at the Lee Avenue Theatre appeared last week in a very attractive production of Her Majesty, which had never before been seen in Brooklyn. The theatre was crowded at every performance, and the audience Monday night was especially interested from start to finish. The cast was: Hugo Miller, Louis Leon Hall; Baron Haussmann, Joseph Girard; Goldfarbush, Arthur Evers; Englebert Lee Sterrett; Casimir, Claude Payton; Colonel Gorda, Frank Armstrong; Max Hartung, John Gray; Papa Schmidt, Albert Warby; Nella, Frank Payton; Clara, Ethel Milton; Renate and Big Pauline, Charlotte Wade Daniels; Lisa, Grace Fox; Agatha, Lillian Weston; Nann, Elsie Weston, and Anna, Minnie Phillips. This week, Miss Leffingwell's Boots, The Concert company at the Crescent Theatre, after a week in serious drama, appear this week in a revival of The Man from Mexico. G. A. Forbes, who plays the principal role, more than makes good. Other parts are capably handled by Arthur Buchanan, Alice Fleming, Ben F. Wilson, Charles Schofield, and Jessie McAllister. Next week, in Missouri.

Nobody's Claim is presented this week by the Gotham company at the Gotham Theatre. Emma Bell has the role of the mooning girl, Nance, and gives a pleasing performance. William C. Holden is seen to advantage as Ward Devereaux and Boyd Nolan has the part of McWoddigan. Next week, The Man from Mexico.

BURLEROUS.

The Bowery Burlesques appear this week at the Olympia Theatre in Too Much Isaac, in which Ben Jansen plays the principal role. At the head of a very attractive olla in the Durie Opera Trio.

Reilly and Woods' Big Show, with the New York Stars, offers the entertainment this week at the Gayety Theatre. The olla includes Pat Reilly, Spader Johnson, and Ameen Aben Hamid Troupe.

Girls of the Month, Rouge, at the Star Theatre this week, appear in A Night in New York. La Estelita, a Spanish dancer, is the special feature of a good olla, which includes Charles Howard.

At the Empire this week Uncle Sam's Belles company presents The Americans Abroad and The Disputed Check. Pearl Stevens, George Scanlon, Dan Gracey, and Frank Prevest are in the cast.

VAUDEVILLE.

Orpheum: May Irwin in Mrs. Peckham's Carouse, Marie Dalton, Jessie Lasky's Night on a Houseboat. George Mozart, Midgley and Carlisle, Willy Pantzer Troupe, Eddie Miller, Musical Numbers, and Eddie and Eddie.

Greenwich: Annette Kellerman, Bert Coote, and company, Doherty Sisters, Lucie and Lucie, Hal Morris, Holden's Mannikins, Pantzer Trio, Anderson and Goline, and others.

Keeney's: The Hook, the Potters, Haight and Dean, Jack Elliott, the Harringtons, Taylor and Fabian, Conway and Barnes, and new motion pictures.

Rivoli: Four Lukens, Dick and Alice McAvoy, Clotilde and Montrose, Bert Dawson, Lang's Gotham Four, Musical Paraphy, W. R. Davis, Connally and Bannon in The Battle of Too Soon, and the Bijou.

Columbia: Sevenpala, the hypnotist, and several other excellent acts.

VAUDEVILLE JOTTINGS.

George W. Day replaced Finlay and Burke at the Fulton Theatre, Brooklyn, last week, owing to the illness of the latter team.

Ethel Levy is announced as one of Martin Beck's summer attractions over the Orpheum circuit for a third week tour.

Low Ducketton's Minstrels entertained the Senate Chamber at Balaclava, N. C., March 9, to their great appreciation and interest.

Schultz Edwards in a new sketch, entitled A Moonlight Romance in Vaudeville, will open at the Garrick Theatre, Washington, D. C., next week. Grace Grindell, formerly one of Those Four Girls, will have the audience lead.

Edward Jolly and Whited Jolly, who appeared last week at the Robert Theatre, Utica, in The Piano

Teacher, has brought suit against E. P. Bailey and Co., publishers of "The Observer," for \$20,000 damages for unjust criticism. "The Observer" it is claimed, stated "The audience is asked to get in and whistle to cover up the deficiencies of the act."

Madge Hughes, assisted by Eddie Clark opened at Keith's, Woonsocket, R. I., last week in her sketch, The Soul and the Heel.

Freeman Bernstein, of New York, has secured a lease of the Park Theatre in Bayonne, N. J. He will open at an early date with vaudeville. Manager Bernstein ran the Park Theatre several years ago.

It is reported that Mike Donlin will remain in

BIOGRAPH FILMS

Released March 15th, 1909

THE LURE OF THE GOWN

Showing the fascinating influence of a masterpiece of dressmaker's art. It lures away the sweet heart of a pretty little street singer, until she herself becomes possessed of a creation that eclipses it and then—well, it is the old story, "fine feathers make fine birds."

Length 547 feet.

I DID IT, MAMMA!

A very pretty little story of a child's confession of a deed she sees another about to be punished for.

Length 342 feet.

THE VOICE OF THE VIOLIN

Romance of a Poor German Music Teacher

Herr Von Schmitt, a young musician, imbued with communistic principles of socialism, falls in love with his pupil, a wealthy heiress. His suit spurned, he becomes a full-fledged anarchist and is chosen as one of the assassins of a monopolist. Through the hearing of one of his violin compositions he discovers that the place is the residence of his former pupil and so begs his companion to desist, which brings about a conflict in which he is overpowered and bound, with the lighted fuse of the bomb slowly burning towards disaster. He manages, however, to crawl over and extinguish the fuse with his teeth, thereby saving the girl, her family and himself. This act of heroism wins for him the love of the girl and consent of the father.

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CALLAHAN DRAMATIC (G. W. Callahan, mgr.): Lake Village, Ark. 19-20.

CARPENTER, FRANKIE (Gerry Grady, mgr.): Port Huron, Mich. 15-16. Albany 22-27.

CARROLL COMEDY (Van Corvo, mgr.): Sistersville, W. Va. 15-20. Wheeling 22-27.

CHAUNCEY-KELFEE STOCK (Fred Chauncy, mgr.): Elmira, N. Y. 15-20.

CHICAGO STOCK (Chas. H. RossKam, mgr.): Scranton, Pa. 22-27.

CHOATE DRAMATIC (Harry Choate, mgr.): Stronghurst, Ill. 15-20.

CUTTER STOCK (Wallace R. Cutter, mgr.): Elkhart, Ind. 15-20. Kalamazoo, Mich. 22-27.

DAIRYPLATE COMEDY (W. H. Dairymple, mgr.): Panama Canal Zone, Jan. 11-March 27.

DE LACY, LEIGH (Monte Thompson, mgr.): Newburgh, N. Y. 15-20. Middlebury 22-27.

DOUGHERTY STOCK (J. M. Dougherty, mgr.): Sturgis, S. Dak. 15-17. Rapid City 18-20.

FENBERG STOCK (George Fenberg, mgr.): Glens Falls, N. Y. 15-20. Oneonta 22-27.

GRAHAME, FERNANDO: Wahab Ind. 15-20.

HARCOUET COMEDY (Chas. H. Harris, mgr.): Manchester, N. H. 15-20. Schenectady, N. Y. 22-27.

HARRIS-PARKINSON STOCK (Robt. H. J. Harris, mgr.): Savannah, Ga. 15-20.

HARVEY STOCK (J. S. Garside, mgr.): Oelwein, Ia. 15-20. Marshalltown 21-27.

HAYWARD, GRACE (Geo. M. Galton, mgr.): Burlington, Ia. 15-20. Moline, Ill. 21-27.

HICKMAN-BESSEY STOCK (Co. A): Rock Island, Ill. 15-21. Walton, Ill. 22-27.

HICKMAN-BESSEY STOCK (Co. B): Fred C. Stein, 15-20. Rockford, Ill. 15-20. Freeport 22-27.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): McPherson, Kan.-indefinite.

HIMMELIN'S IDEALS (L. A. Earle, mgr.): London, Ont. 15-20. Schenectady, N. Y. 22-27.

HIMMELIN'S IMPERIAL (H. F. Himmelin, mgr.): Jackson, Mich. 15-20.

IMMON, BURT (Burt Immon, mgr.): Williston, N. Dak. 15-20.

JACKSON, ISABEL (P. H. Lewis, mgr.): Sedalia, Mo.-indefinite.

JORDAN STOCK (Virgil P. Davies, mgr.): Wilmington, O. 15-17. Xenia 18-20. Springfield 22-24.

KENNEDY, JAMES (Spitz, Nathanson and Nason, mgrs.): Mansfield, O. 15-20. Canton 22-27.

LATIMORE AND LEIGH STOCK (Eastern, Ernest Latimore, mgr.): Saint Paul, Minn. 15-20.

MADISON, GLORE (Fred Loomis, mgr.): Danville, Ill. 15-20. Indianapolis 22-27.

MACKIE BROTHERS' STOCK (R. W. Mackie, mgr.): Carlisle, Pa. 15-20.

MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Black Duck, Minn. 15-17. Big Falls 18-20.

MORTIMER, CHARLES (J. M. Hill, mgr.): Gravenhurst, Can. 15-17. Becton 18-20. Georgetown 22-24. Guelph 25-27.

MYRKE-HARDER STOCK (Myrke-Harder Amusement Co., mgrs.): St. John, Can. 15-April 10.

NORTH BROTHERS' STOCK (Int. Swisher, mgr.): Portsmouth, O. 15-20. Chillicothe 22-27.

NORTH BROTHERS' STOCK (D. H. Hademann, mgr.): Jefferson City, Mo. 14-27.

PARTELLO STOCK (Eastern; W. A. Partello, mgr.): Altoona, Pa. 15-20.

PELKE STOCK (Geo. W. Scott, mgr.): Logan, U. 14-20. Preston 21-27.

PEOPLE'S STOCK (Jack Hutchinson, mgr.): Marion, Ind. 15-27.

PICKETS, FOUR: Cocoa, Fla. 15-17. Titusville 18-20.

POWER STOCK (Herbert H. Power, mgr.): Coburg, N. Y. 15-17. Belleville 18-20. Pictor 22-24. Napanee 25-27.

PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Jacksonville, Fla. Jan. 20-April 30.

STERLING STOCK: Maxwell, Ia. 15-17.

STODDART STOCK: Blind River, Ont. 14-19.

TAYLOR STOCK (H. W. Taylor, mgr.): Amsterdam, N. Y. 15-20. Glens Falls 22-27.

THAT STOCK (D. O. Gurnett, mgr.): Shohoygan, Wis. 15-20. Winona 22-27.

THOMAS, WILLIAM: Atlanta, Ga. 8-April 8.

TURNER, CLARA (See W. Jackson, mgr.): Troy, N. Y. 15-20. Newburgh 22-27.

VERNON STOCK (B. R. Vernon, mgr.): Raleigh, N. C. 15-20. Fayetteville 22-27.

WALLACE'S THEATRE (Edward Dubinsky, mgr.): Prairie du Chien, Wis. 15-21.

WAHL COMEDY (Hugh J. Ward, mgr.): Shanghai, China. 1-11. Hong Kong 12-15.

WIDDING STOCK (W. F. Hoyer, mgr.): Louisville, Ky. 15-17. Indianapolis 18-20.

WIGHT THEATRE STOCK (Hillard Wight, mgr.): Vicksburg, So. Dak. 15-20.

OPERA AND MUSICAL COMEDY

ALASKAN (Wm. P. Cullen, mgr.): Detroit, Mich. 14-20.

AMERICAN IDRA (Cohan and Harris, mgrs.): New York city 15-20. Albany, N. Y. 22-24. Schenectady 22-27.

AMERICAN THEATRE OPERA: San Francisco, Cal. Aug. 22-indefinite.

BLACK PATTI TROUBADOURS (Vosickel and Nolen, mgrs.): Los Angeles, Cal. 15-20. Orange 21-27. Santa Barbara, Cal. 17. San Diego 18. Los Angeles 21-27.

BUSTER BROWN (Western; Buster Brown Amusement Co., prop.): Cedarville, Ga. 17. Rome 22-27. Atlanta 18. 20. Columbus 22. Troy, Ala. 21-22. Union Springs 24. Eufaula 25. Americus, Ga. 26. Albany 27.

BOSTON IDEAL OPERA (P. O. Burgess, mgr.): Topeka, Kan. Dec. 22-indefinite.

BURGOMASTER (Wm. P. Cullen, mgr.): Santa Barbara, Cal. 17. San Diego 18. Los Angeles 21-27.

BUSTER BROWN (Western; Buster Brown Amusement Co., prop.): Owego, Kan. 17. Cherryvale 22-27. Clay Center 28. Concordia 22, 28. Beatrice, Neb. 26. Lincoln 26, 27.

CAHILL, MARY (D. V. Arthur, mgr.): Philadelphia, Pa. 15-27.

CAMERON OPERA (C. H. Kerr, mgr.): Shreveport, La. 16. Alexandria 17. Baton Rouge 18. Natchez, Miss. 19. Vickburg 20. Monroe, La. 22. Greenville, Miss. 23. Yazoo City 24.

CANDY KID (Kilroy and Britton, mgrs.): Chicago, Ill. 14-27.

CARLIE, RICHARD (Carie and Marks, mgrs.): Houston, Tex. 16, 17. Austin 18. San Antonio 19, 20. El Paso 22. Tucson, Ariz. 22. Riverside, Cal. 24. San Angeles 25-27.

CARLIE AND THE FIDDLE (Chas. A. Sellon, mgr.): Pittsburgh, Pa. 15-20. Wheeling, W. Va. 22-24. Youngstown, O. 25-27.

COHAN, GEORGE (Cohan and Harris, mgrs.): Philadelphia, Pa. 15-April 2.

COLE AND JOHNSON (A. L. Wilbur, mgr.): Montreal, P. Q. 15-20.

COMING THRO' THE RYE (Sam'l. R. Horke, mgr.): St. Paul, Minn. 14-17. Minneapolis 18-20.

CURTIS' MUSICAL COMEDY (Allen Curtis, mgr.): New York, N. Y. April 2-14.

DANIELS, FRANK (Charles Frohman, mgr.): Louisville, Ky. 15-17. Nashville, Tenn. 18. Memphis 19, 20. New Orleans, La. 21-27.

DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Washington, D. C. 15-20. Baltimore, Md. 22-27.

FIELDS, LEW (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo. 15-20. Denver, Col. 22-27.

FIFTY MILES FROM BOSTON (Cohan and Harris, prop.): Keokuk, Ia. 17. Galena, Ill. 18. Aurora 20. Chicago 21-27.

FOLLIES OF 1908 (F. Ziegfeld, mgr.): Chicago, Ill. Feb. 7-March 20. Rochester, N. Y. 22-24. Buffalo 25-27.

FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Syracuse, N. Y. 16. Rome 17. Schenectady 18. Bennington, Vt. 19. Albany, N. Y. 20.

FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Trenton, N. J. 16. New Britain, Conn. 19. Waterbury 20. Boston, Mass. 22-April 3.

GAY MUSICAL (John P. McCormick, mgr.): Milwaukee, Wis. 17. McLeister 18. Oklahoma City 19, 20. Dallas 21-27.

GIBLIE, AT THE HELM (Mort H. Singer, mgr.): Indianapolis, Ind. 15-17. Louisville, Ky. 18-20.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1-indefinite.

GIRL QUESTION (Askin-Singer Co., Inc., mgrs.): Walla Walla, Wash. 16. No. Yakima 17. Ellensburg 18. Tacoma 19, 20. Seattle 21-28. Vancouver, B. C. 26, 27.

GIRLS OF GOTTERENBERG (Charles Frohman, mgr.): Boston, Mass. 15-April 2.

GRASHER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich. 15-20. Cleveland, O. 21-27.

GOLDEN GIRLS (Mort H. Singer, mgr.): Chicago, Ill. Feb. 15-20. Indefinite.

GRAND OPERA (Metropolitan Opera Co., mgr.): Philadelphia, Pa. Nov. 17-indefinite.

GRAND OPERA (Metropolitan Opera Co., mgr.): New York city Nov. 18-indefinite.

GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa. Nov. 17-indefinite.

GRAPENWALD, CLIFF (E. John W. Danse, mgr.): Des Moines, Ia. 15-20.

GUS EDWARD'S SCHOOL DAYS (Jeff D. Bernstein, mgr.): Toledo, O. 14-20.

HELD, ANNA (Florenz Ziegfeld, mgr.): New York city Nov. 30-indefinite.

HELD SQUARE OPERA (Chas. Picquet, mgr.): Graham, N. C. 17. Greensboro 17-18. So. Boston, Va. 22. Farmville 23.

HONEYMOON TRAIL (Mort. H. Singer, mgr.): Youngstown, O. 16. Akron 17. Lorain 18. Detroit, Mich. 21-27.

HONEYMOONERS (Cohan and Harris, mgrs.): Austin, Tex. 16. Waco 17. Dallas 18, 19. Ft. Worth 20. Oklahoma City, Okla. 21, 22. Tulsa 23. Kansas City 24. Bartlesville 25. Tulsa 26. Muskogee 27.

HOPPER DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O. 15-20.

HUNTINGS, FOUE (Geo. H. Nicolai, mgr.): Anderson, Ind. 17.

ICE SPICE (H. H. Frase, prop.): Green Bay, Wis. 16. Wausau 17. Astoria 18. Manitowoc 19. Milwaukee (Solders' Home) 20. Stoughton 22. Janesville 23. Woodstock 24. De Kalb 25. Sterling 26. Cedar Rapids, Ia. 27. Rock Island, Ill. 28.

ITALIAN GRAND OPERA (Frank M. Norcross, mgr.): Hamilton, Ont. 18, 19.

JANIS, ELSIE (Charles R. Dillingham, mgr.): New York, N. Y. 15-20. Joliet 21-27.

JEST OUT OF COLLEGE (Geo. Bothner and Bobt. Campbell, mgrs.): Peoria, Ill. 18, 19.

KITTIE GREY (Charles Frohman, mgr.): Boston, Mass. 8-27.

KNIGHT FOR A DAY (H. H. Frase, prop.): Denver, Colo. 18-20. Victor 21. Colorado Springs 22. Pueblo 23. La Junta 24. Garden City, Kan. 25. Hutchinson 26. Junction City 27.

KNIGHT FOR A DAY (G. C. Whitney, mgr.): Warren, O. 18, 19. Monroe, Pa. 20. Franklin 21. Olmec, N. Y. 22, 23. Wellsville 24. Oneonta 25. Binghamton 26.

KOLB AND DILL: Oakfield, Cal. March 1-April 3.

LAMARIN GRAND OPERA (Sparks M. Berry, mgr.): Sioux City, Ia. 18, 19. Des Moines 20, 21. Sioux City 22. Cedar Rapids 23. Waterloo 24. Cedar Rapids 25.

LAND OF NOD (H. M. Zehring, mgr.): Mansfield, O. 16, 17. Columbus 18, 19. Springfield 20, Dayton 20. Cincinnati 22-27.

LITTLE NEMO (Klaw and Erlanger, mgrs.): Chicago, Ill. 1-15.

LOLA FROM BERLIN (J. M. Welch, mgr.): Duluth, Minn. 19, 20.

MADAM BUTTERFLY (Max Faedermann, mgr.): Cincinnati, O. 16-20. St. Louis 21. Memphis 22. Mobile 27.

MADAM'S NEW HUSBAND (Central; Harry Scott Co., prop.): Portland 20. Butler, Ind. 24. La Grange 25. South Bend 27. Benton Harbor, Mich. 28.

MAD'S NEW HUSBAND (Western; Harry Scott Co., prop.): George Fletcher, mgr.): Del Norte, O. 16, Naples 17. Ottawa 18. Bowling Green 20.

MAD'S NEW HUSBAND (Central; Harry Scott Co., prop.): W. A. Ormond, mgr.): Forrest City, Ark. 16, 17. Chardon 17. Cotton Plant 18. Wynn, 19. Jonestown 20. Panguitch 21. Bennett, Mo. 22, 23. Fort Verde 24. Porterville 25. New Madrid 26. Sherman 27.

MAD'S NEW HUSBAND (Western; Harry Scott Co., prop.): Ned Phillips, mgr.): Grand Rapids, Mich. 15-20. Cincinnati 21-27.

MAD'S NEW HUSBAND (Western; Harry Scott Co., prop.): George Fletcher, mgr.): Union City, Tenn. 18, 19. Hickman, Ky. 17. Anna 18. Cobden 19. Belleville 20. Goulterville 21. Murphyboro 22. Golconda 24. Vienna 25. Mount City 26. Grayville 27.

McPADDEN'S PLATE (Barrie and Wiswell, mgrs.): Pittsburgh, Pa. 15-20. Baltimore 21-27.

2; good return. *Kidney* for a Day 8; good, to large audience. *Two Girls* 8; good. *Madam* good.

NEW YORK—GRAND (A. E. Wasserman, mgr.): *Kidney* for a Day 8; pleased fair business. *The Devil* 23; of the Day 12. *George Arliss in The Devil* 23.

MONTANA.

BUTTE—BROADWAY (James K. Sedlet, mgr.): *The Wolf* 15, 16. *A Sisters' Cinderella* 21, 22.—*Lulu* (Dick P. Sutton, mgr.): *Stock* co. week 7-12 in *Michigan* Theatre. *Week* 14 in *Robert Emmet*.—**ORPHAN** (C. Sutton, mgr.): *Week* 8-12 *Adeline* (Lillian and Maxine McCormick). *Lotta Gladstone*, George and Maxine, *Froebel* and *Ruge*, opening their direct line to *Wichita*; the *Sandrians*, the *Milk Sisters*, *Group*, *Austin Moore*, *Orpheus* motion pictures. *Week* 13-19 *Neill* and *Chapman*, *Fred Ray's Players*, *Imperial Male Quartette*, *Frank Fogarty*, *Acadia*, *Ames* and *Corbett*, *Paul Sander's Miniature Circus*.—**FAMILY** (Dick P. Sutton, mgr.): 8-12 Mr. and Mrs. *William Bohony*, *Duff* and *Wain*, *Gladys Van Ledwood* and *Gordon*, *Frank Mahoney*, *Harry Seitz*. *Week* 13-19 *Bennie Gaylord* in *The Girl from Foss County*, *George Arliss* in *The Devil*, *Editha* 8-10. *T. A. Alcott*, 8-12, 2,000 feet film.—**EMPIRE** (L. M. Quinn, mgr.): 8-12 *Drake's Dogs*, *Melba*, *Herman*, *Daisy Thorne*, *Lawrie* and *Lind*, *McBride* and co., and 1,300 feet films. *Week* 13-19 *Hickman-Miller* and co., *Lew Glick*, *McBride* and co. (second week), *Daisy Thorne*, *Musical Bentons*, 1,000 feet films.—**ITEM**: The Empire Amusement Co. announce that they will at once build a 1,000 capacity theatre in Butte, using Fantage's acts exclusively.

MISSOURI—HARNOIS (C. A. Harnois, mgr.): *Douche's Players* 1-6 to fair houses.

NEBRASKA.

LINCOLN—OLIVER (F. C. Zehring, mgr.): *Norman Rockwell* in *Clarendon* 8; good, to large audience. *Mr. H. Sotheby* 8; excellent. *To* capacity; good house. *Lombardi Grand Opera* co. 15.—**MAJESTIC** (L. M. Gorman, mgr.): *Farnow*, *Willis* and *Randie*, *Jarrow*, *Maryelle*, *Valverne* and *Tresek*, *Morrison* and *Rich*, and *Lind* as *headliner* 1-6; very good bill, especially *Farnow*, *Willis* and *Randie*. *George S. Van*, *Thomas H. Trull*, *Captain Treat's seals*, *Primrose Quartette*, *Nobie* and *Brooks*, *Leonard* and *Fulton*, and *Fine* and *Ford* 8-12.—**LYRIC** (Frank R. Bradstreet, mgr.): *Week* 1-6 *Albany*, with *Edith May Jackson* and *Horace V. Krohn* 1-6; good, to good audience. *Alice of Old Vicennes* 8-12.

DERAMLAND: *Vanderbilt* and pictures 1-6; good, to good houses. *Bartins* and his dogs, *Albert* and *Ross* 8-12.

FORREST W. TETTERRE.

KEARNEY—OPERA HOUSE (G. F. Samp, mgr.): *The Flower* of the Ranch 3; big business; pleased; *Edward Hume* one of the best comedians seen here. *The House of Bondage* 6; good business and performances; *Florence Roberts* not in the east here, *Lena Rivers* 8. Declamatory contest (local) 19.

GRAND ISLAND—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): *The Flower of the Ranch* 2 pleased good house. *Ralph Parlette* (lecturer) 6; poor, to fair house. *Lena Rivers* 8; fair co. and business.

REMONT—LARSON (Breed and Phelps, mgrs.): *The Smart Set* 1; good. *Flower* of the Ranch 6 canceled. *Lion* and *the Mouse* 8 pleased fair business.

NORFOLK—AUDITORIUM (M. W. Jenks, mgr.): On the Frontier 3 pleased fair business. *Newman the Great* 18. *Lena Rivers* 27.

NEW HAMPSHIRE.

MANCHESTER—PARK (P. F. Shea, Star and Savin, Inc., lessee; W. A. Darrell, res. mgr.): *Sold* into *Slavery* 4-6 to fair houses. *Theatre National* *Francis* co. 8-10 pleased good houses. *Harcourt Comedy* co. 15-20. *Plays*: *Fight for Millions*, *Child of Fortune*, *Days of New York*, *The Great Detective*, *Old Kentucky*, *Little Colleen*, *Gambler's Wife*, *Gates of Justice*, *Heart of the Klondike*, *Ethel Barrymore* 22. *Cohan* and *Harris' Honey*, *Boy Minstrels* 24. *Barney Gilmore* in *Kidnapped* in New York 25-27. *Married for Money* 28-31.

KEENE—OPERA HOUSE (A. W. Quinn, mgr.): *Franklin Woodruff* in *The Call of the Wild* 10; excellent. *Fair* (lecturer) 15. **ITEM**: The graduation class of Keene High School is to present in the *Opera House* 12. *New Mother* of Colorado.

DOVER—CITY OPERA HOUSE (Charles M. Carson, mgr.): *Charles E. King*, *res. mgr.*: *Sherman's* moving pictures 8 pleased good business. *Same* at *action* 13, 20, 27.

PORTSMOUTH—THEATRE (F. W. Hartford, mgr.): *The Harcourt Comedy* co. closed a fairly good week 6. Paid in Full 9; splendid, to fair business. *The Wolf* (return) 19.

CLAREMONT—OPERA HOUSE (H. T. Eaton, mgr.): *Call of the Wild* 8 pleased light house.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE (Montgomery Moore, mgr.): *Bertha Galland* in *The Return of Eve* was the attraction 6; the performance very passing to a fair audience. *Marcelle*, with *Longfellow* and *John Dandy* and supported by an excellent co., attracted a good house 9. *Eddie Foy* 15. *Mercy Mary Ann* 17. *Cohan* and *Harris'* *Fortune Hunters* 19, 20.—**TRENT** (Montgomery Moore, mgr.): *Early* the best all-round bill of the season was given week of 8, as a consequence business was large; *By Greenway*, *juggler*; *Harriet Raymond*, a big hit; *Matthews* and *Ashley* in *Heads Up*, *Sierra-Somm-Bris* in a pleasing musical act, *Carroll Johnson*, *Pat Rooney's* co. in *Hotel Birmingham* and *The Star Boat* had a race as to which would be winner. *Week* 12 had a race as to which would be winner. *From the opening hour* 8, when the new *lemon* took hold of the house, it has been filled to its capacity. The *vanderbilt* acts, which are changed twice weekly, consisted of the *Three Tumbling Toms*, *Three Farriers*, the *Labellins*, *Clark* and *Ota*, *Hanson-Howard* and co. in *A Thief in the Night*, *Henry Miller* and co. in *Teasing Caesar Revill*, and *Fannie Ward* and *Bova*. The performances are giving good satisfaction. The pictures, of which six reels are given, are the latest. The new issues are *Edward A. Stumpf*, *A. L. Hause* and *W. M. Drury*. *The Vanderville* acts are changed *Monday* and *Tuesday* and the pictures every day. *Edwin Elmer* is temporarily in charge and will remain until things get to running smoothly.—**ITEM**: The *Northampton* and *Trenton Elks* had a bowling tournament 9, in which the local team came out ahead. After the game a very pleasant social session was enjoyed by all. *ALBERT C. D. WILSON*.

HOBOKEN—GAYETY (Charles Franklyn, mgr.): *Sol Kraus*, *treas.*: *High Rollers* scored 8-12 to big business. *John W. Jess* as the leading comedian was excellent, as was also the *olio*, which included *Jack Davis*, *Hickman* and *Jess*, *Haley* and *Bell*, *Rose* and *Kills*, and *Walker* and *Brett*. *The Golden Crooks* 15-18.—**EMPIRE** (A. M. Biermann, owner and mgr.): *John K. Kremm*, *res.*: *8-14 Trainer* and *Bole*, *Ford Brothers*, *McNish* and *Penfold*, *Mahel*, *Bardine* and co., *Frances Height* and co., *Ed Morton*, and *Our Boys* in *Blue* to capacity.—**LYRIC** (Grant S. Riggs, mgr.): *Big crowds* week 8-12 saw *Spirit of '76*, *Miss McCarter*, *Bob Milo*, *Hoey* and *Honey*, *Enita Evans*, *Keene* and co., *Vic Fields*, *May Sisters*, *Lemuel* and *Lemuel*, and pictures.

THOMAS J. McALEER.

BURLINGTON—AUDITORIUM (James W. Lanning, owner): *Charles M. Lanning*, *res. mgr.*: *Pictures* and songs pleased week 1. *The Five Brothers* 8-12, canceled on account of the sudden illness of one of their members. *The Three Delicato Brothers*, *Arabian* acrobats, were substituted and made good. Others were *Macmillan* and *White* (failed to give satisfaction). *Charles Hargrave* in songs. *Robert M. Rose*, accompanist, and three reels of pictures; pleased good business. *Week* 8 pictures and songs, with attractive *Bill 13*, *Mildred and Roncione* in *The Flight of Princess Iris* 10. *Mercy Mary Ann* 18.—**MAJESTIC** (Carl Swartz, prop. and mgr.): *Specialties* by *Arthur Loos* and *Art Lasley*, *Arthur Pettit* in songs, *George Tichener*, piano, with pictures drew good house. *George Tichener* accompanied the *Conqueror Band* of Philadelphia to Washington. *D. C. S. Martin* Master of *Riverside*, *Glenn Adams* and *Antique* (W. M. Parker, mgr.): *The Tolla*, *Campbell* and *Clark*, *Dot Davidson*, and motion pictures drew well 8-12.

E. A. BRIDGMAN.

NEW BRUNSWICK—OPERA HOUSE (Benjamin W. Sydman, mgr.): *Marcelle* 8 delighted a very large house. *Vanderbilt* at popular prices 9-10. *Eddie Foy* in *Mr. Hamlet* of Broadway 17.—**BLIJOU** (G. C. Peebles, mgr.): *Week* 8 *The Hand of Home* (return). *Harrison*, *Manie Hurst*, *Barrington* and *Giles*, *Conley and Burns* in *The Battle of the Moon*. **ITEM**: *Manager* of *the Opera House*, *Art* 11 for a business trip to Washington. *D. G.* On the return trip he will stop at Baltimore and Philadelphia, and on the interest of arrangements for the coming summer. The management of the Bijou will keep the house open during the entire summer.

GREENSBORO—EMPIRE (J. A. Holden, mgr.): *Green's* moving pictures dark nights. *Penber Stock* co. 15-20.—**FAIRYLAND** (C. J. Miller, manager): *Madame* Brothers, *Canadian* and *Professor G.* *Musical* musical man, and following *Sims*: *Edward Dantes*, *A Greedy Girl*, *Lover's Strategy*, and *The Photographer's Flirtation* pleased capacity houses.—**ITEM**: *Deputy Grand Exalted Ruler* *H. E. Lee Reynolds* paid the first annual visitation to local Elks and an elaborate banquet was served in his honor. *Brother H. J. Durand* of the *Meriden Lodge* and well known in vaudeville, amused the boys with ventriloquism and musical numbers.

TROY—BAND'S OPERA HOUSE (Reis Circuit Co., lessee; H. T. Thompson, res. mgr.): *The Man of the Hour* 11-12. *Clara Turner* co. 15-20.—**PROFLY'S OLYMPIA** (Lou Graves, mgr.): *For a week* 8-12 *A One Hill* by *Lou Graves*, *Madame Breville*, *Doe*, *Walter Lewis* and co., *Fred Gilman*, *Julius Stroger* and co., *Coakley* and *McBride*, and the *Boles* delighted splendid audiences.—**LYCEUM** (H. T. Nichols, mgr.): *The Brigadiers* 8-10. *Sam T. Jack's* on 11-12 satisfied good houses.

SARATOGA SPRINGS—BROADWAY (A. G. Scheck, lessee): *Fred M. Waterbury*, *mgr.*: *Bertrand* and *Daly* a good co. presented *Rory of the Hills* 10 to a fair sized and well pleased audience. *The Mummy* and *the Humming Bird* 16. *W. E. Green's* Moving Picture and Illustrated Song co. on off nights is a pleasing large audience. *Samuel Wallace*, *assistant* is introducing new and up-to-date songs and four reels of pictures are shown at each performance.

NEW YORK—ORPHAN (Fred Snyder, mgr.): *David Lewis*, *Madame Domine*, *David* and *Sam*, *G. E. Collins*, *Lillian Lewis*, *Sam*, *Leon* and *John*, *Billie Deane*, *Mabel O'Donnell*, *Walker* and *Burrell*, *Sadie Wallach* 12, 12. *Mr. Snyder* is offering all the new pictures and business is good.—**BLIJOU DREAM** (Keith and Proctor, prop.; F. P. Proctor, Jr., mgr.): *Keith* and *Proctor* will open this house about April 1 with moving pictures and illustrated songs.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE (Collingwood P. Era, manager): *Madame Kanes* concert 8-12; excellent; *B. R. O. Mary Manner* in Step by Step; 8-12, to good business. *Leigh De Lacy* co. 8-12 opened with *Her Great Match*. *Other player*: *John Holden's Wife*, *Mrs. Daniel's Son*, *The Man on the Box*, *big business*. *W. Eddie Foy* in *Mr. Hamlet* of Broadway 18. *Rory of the Hills* 19.

NEW YORK—ACADEMY (Fred M. Taylor, mgr.): *Adam Good* co. closed week 1-6 in *A Texas Ranger*, *Little Gray Lady*, *Polly Primrose* to good business. *Mary Manner* in Step by Step; good business and performance. *Taylor Stock* co. opened week 9-18 in *From Farm to Factory* to good business. *Other plays*: *Carmen*, *Mysterious Mr. Drake*, *The Avenger*, *Lost to the World*. *Leigh De Lacy* co. 15-20.

YONKERS—WARRINGTON: *Fred Nible's Travel Talk on Egypt* 7 delighted a good audience. *Lynn H. Howe's* moving pictures 12 to fair business.—**ITEM**: *Orpheum* and *Empire* in Step by Step; good business every day.—**ITEM**: Arrangements are being made to present once each week a first-class attraction at *Proctor's*. On other days moving pictures will be continued. A handsome electric sign will soon be placed on the theatre.

NEWARK—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): *Empire* moving pictures 8-12 to capacity. Through the *Dark Valley* 18-20. *Billy* the *Boat* co. 8-12 opened with *Her Great Match*. *Other player*: *John Holden's Wife*, *Mrs. Daniel's Son*, *The Man on the Box*, *big business*. *W. Eddie Foy* in *Mr. Hamlet* of Broadway 18. *Rory of the Hills* 19.

YONKERS—CLIFFORD (Edward Clifford, mgr.): *Playful* of the *Circus* 12. *The Man of the Hour* 18. *George* (Larry P. Clark, mgr.): *Madame Domine* 12. *David* and *Reading Sisters*, the *Yamamoto Brothers*, *Lyroscope* (two people) standing on his head, *Harry Guy* and co. (minstrel with two people) 4-6; *Charles Thargo* (parody singer), *Carson* and *Deveraux* in Singing sketch 8-10, with pictures, pleased fair houses.—**WONDERLAND** (Willoughby and Glick, mgrs.): *Presented* the *Panama Canal* to packed houses.—**OPHEUM** (Murray and Holding, mgrs.): *Pictures*, *Charles Reinholtz*, a junk dealer, put on a monologue.—**ITEM**: *Manager* Edward Clifford was a special singing feature with the *Ellery Band* in concert at *Colonial*. Mr. Clifford was also called to London, G. 6, to sing at a funeral.

WILLIAM H. McGOWAN.

SPRINGFIELD—FAIRBANKS (L. M. Renda, gen. mgr.): *Harry A. Ketcham*, *bus. mgr.*: *Orie Skinner* 17. *The Land of Nod* 19.—**GRAND** (J. J. Della, mgr.): *Nancy Raver Stock* on Feb. 22-24 closed engagement in *Kentucky Sue*. *The Bowery New Girl*, *Lyman* (Larry P. Clark, mgr.): *Madame Domine* 12. *Elmer De Forest* in *His Love* (the man who plays the piano standing on his head), *Harry Guy</i*

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